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ABSTRACT

This guide suggests a number of activities for the development of listening and speaking skills. It contains learning activities for kindergarten through grade 12 in aural comprehension, listening participation, auditory discrimination, speaking participation, delivery in speaking, and content in speaking. The guide is one of several planned for a program of instruction in English language arts. Editions on reading and composition have been published in final form. Language and literature volumes are being prepared. It is expected that the material will be used in conjunction with the total program; the various skills are not intended to be used as isolated entities. (VM)

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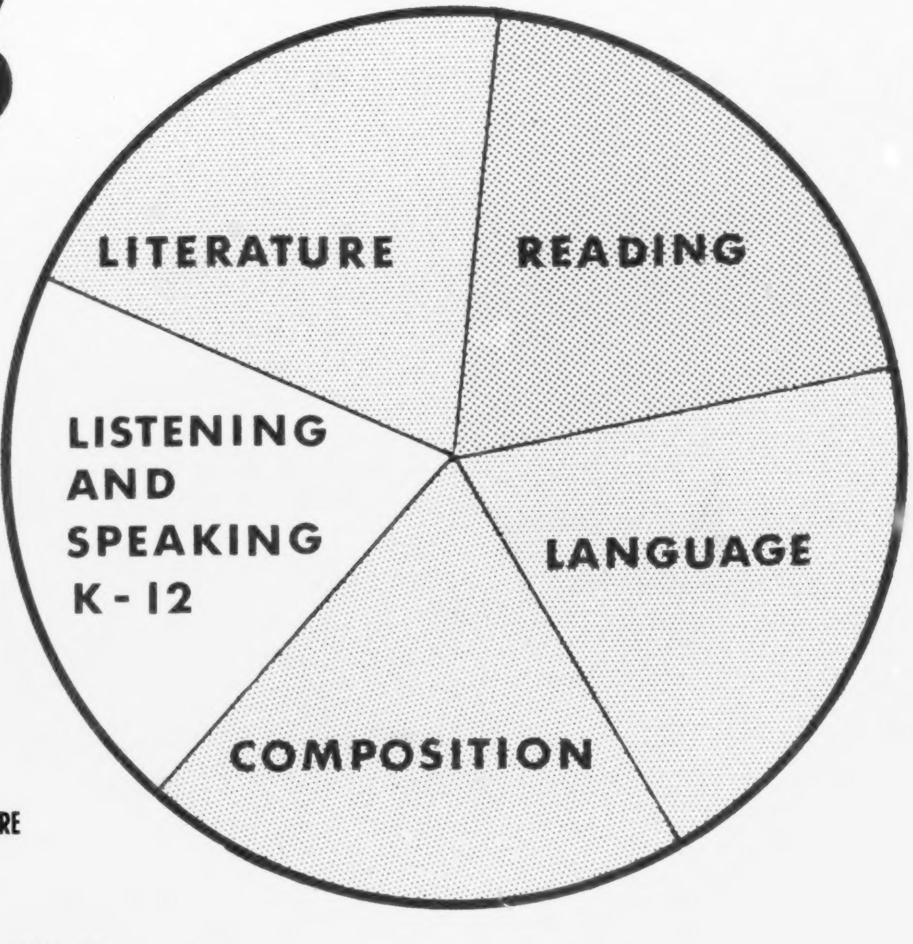

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LISTENING AND SPEAKING K-12

FL002747

THE UNIVERSITY OF THE STATE OF NEW YORK/THE STATE EDUCATION DEPARTMENT
CURRICULUM DEVELOPMENT CENTER/ ALBANY, NEW YORK 12224

1969

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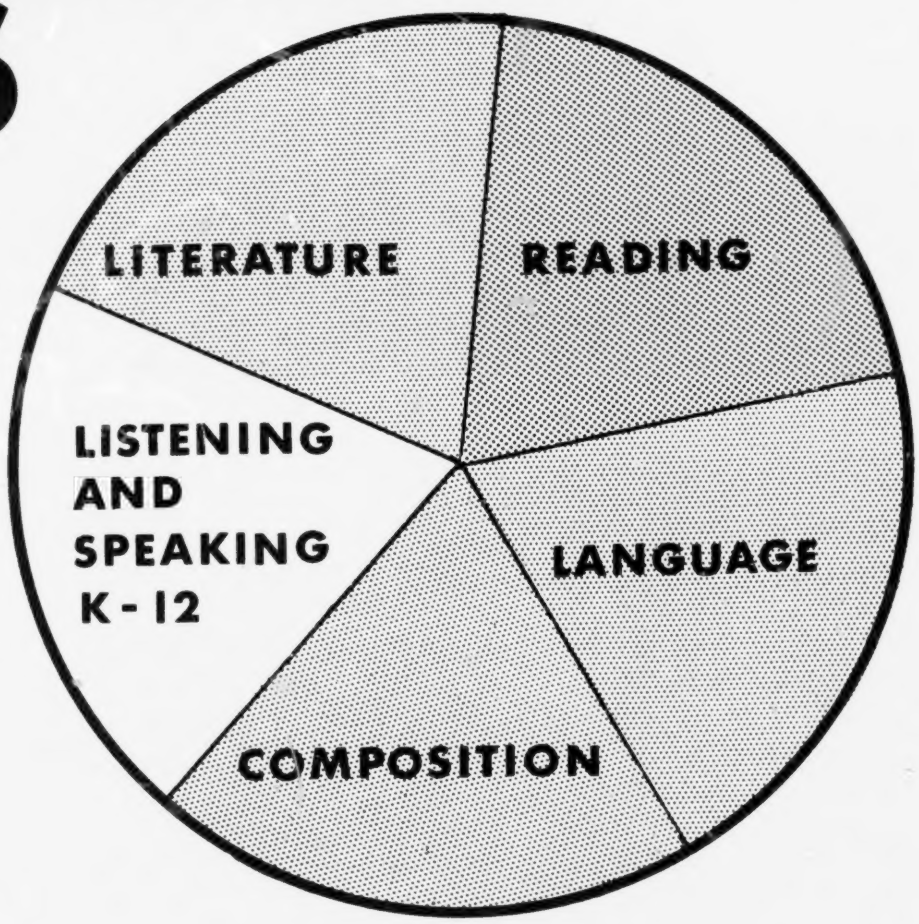
LITERATURE
READING
LISTENING AND SPEAKING K-12
LANGUAGE
COMPOSITION

LISTENING AND SPEAKING K-12

THE UNIVERSITY OF THE STATE OF NEW YORK/THE STATE EDUCATION DEPARTMENT
CURRICULUM DEVELOPMENT CENTER/ ALBANY, NEW YORK 12224

Reprint 1971

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FOREWORD

The program of instruction in English Language Arts may be thought of as consisting of a number of vertical strands running from Kindergarten through grade 12 and beyond. These major strands are: READING, COMPOSITION, LISTENING AND SPEAKING, LANGUAGE, AND LITERATURE.

Both the reading and composition strands have gone through experimental editions, been revised and published in final form. Now the third strand, LISTENING AND SPEAKING, K-12, is being released.

Each of the five strands of the program is being prepared on a kindergarten through grade twelve basis. While level designations are provided (K-3, 4-6, 7-12) the importance of a continuing sequential development is stressed. Actual instruction in skills must be determined by individual needs at a given time. Students who demonstrate power in a given area should be encouraged to progress as rapidly as possible within the framework of the recommended sequence of skills. Additional reinforcement should be provided for students who require it.

This guide represents an overview of listening and speaking skills together with suggested illustrative learning activities. It is expected that this material will be used in conjunction with the total program. The skills are not intended to be used as isolated entities. The activities are purely suggestive. It is hoped that teachers will modify and adapt these suggestions and create activities of their own in terms of the needs and interests of their pupils.

A number of committees and consultants have worked on the edition of LISTENING AND SPEAKING. A preliminary manuscript was prepared by Carolyn Harris, Speech Therapist, Northestern New York Speech Center; David Hill, Director of Theatre, SUNY Morrisville; James Oliver, Speech Consultant, Lindenhurst Junior High School; Paul Rappaport, Speech Consultant, West Hempstead Jr. Sr. High School; Lawrence Rosenfeld, Instructor in Speech, SUNY Albany; Mary Margaret Walsh, Language Arts Co-ordinator, Arlington Central School; and Katherine Young, Curriculum Consultant at Malone.

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An ad hoc committee of the New York State Speech Association reviewed the manuscript. Dorothy M. Foley, Associate in Elementary Curriculum Development, did the final editing and prepared this syllabus for press.

The Department appreciates the efforts of all these people and the many more who participated and contributed to the development of LISTENING AND SPEAKING K-12.

Robert H. Johnstone
Chief, Bureau of Elementary
Curriculum Development

Gordon E. Van Hooft
Director, Division of School Supervision

PREFACE

LISTENING AND SPEAKING K-12 is one of the five major strands in the Revised English Language Arts series. READING K-12 was published during the 1967-68 school year and COMPOSITION K-12 was published during the 1968-69 school year. LISTENING AND SPEAKING K-12 follows the same general format as the previously released strands. It indicates the emphasis and the direction of the program. LITERATURE K-12 and LANGUAGE K-12 slated for a later publication date will complete the series.

LISTENING AND SPEAKING K-12 reflects the over-all recommendations of an Ad Hoc Lay Committee and a Professional Advisory Committee. A large number of people were involved in the preparation of the preliminary manuscript. These represented every level of the educational ladder, including elementary, junior, and senior high personnel as well as members of college faculties. National authorities in the field of language arts reviewed the work of the writers and their comments and suggestions have been incorporated in this publication.

This syllabus is designed to assist elementary and secondary teachers in the teaching of listening and speaking. It is the Department's sincere hope that implementation of the instructional program outlined in this K-12 developmental syllabus will insure that the children of New York State are given a firm foundation in these vital communication skills.

Philip B. Langworthy
Associate Commissioner for Elementary,
Secondary, and Continuing Education

CONTENTS

Page

FOREWORD ---------- iii

PREFACE ---------- v

LISTENING ---------- 1

Aural Comprehension
- K-6 ---------- 1
- 7-12 ---------- 11

Participation in Listening
- K-6 ---------- 23
- 7-12 ---------- 31

Auditory Discrimination
- K-6 ---------- 39
- 7-12 ---------- 49

SPEAKING ---------- 61

Participation in Speaking
- K-6 ---------- 61
- 7-12 ---------- 69

Delivery in Speaking
- K-6 ---------- 79
- 7-12 ---------- 87

Content in Speaking
- K-6 ---------- 99
- 7-12 ---------- 107

APPENDICES ---------- 117

A. Implementing Listening and Speaking ---------- 117
B. Basic Goals of Listening and Speaking ---------- 119
C. Glossary ---------- 121
D. Advisory Committees ---------- 125

LISTENING

AURAL COMPREHENSION K-6

Aural comprehension is a complex part of the listening process. The following skills and the activities which define them attempt to clarify this complicated area of communication. The most important and specific aspects of aural comprehension have been isolated and developed spirally in this section of *Listening and Speaking K-12.*

The activities suggested for each skill move from the simple to the more complex. As with the other substrands of this manual, the teacher is expected to adapt the activities to the child's individual needs and proficiencies. This can be accomplished by varying the kinds and complexity of the materials or by involving children with differing interests and abilities in different activities.

Consistent and imaginative activities in aural comprehension sharpen the child's perception of communication and increase his understanding and enjoyment of oral language.

The child learns to:

LISTEN FOR SPECIFIC INFORMATION

LISTEN FOR THE MAIN IDEA

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

LISTEN FOR AND EVALUATE CONCLUSIONS

AURAL COMPREHENSION K-6

The child learns to:

LISTEN FOR SPECIFIC INFORMATION

K-3

Direct the children to stand alongside their desks or if classroom space permits in a circle. Invite one of the members of the class to act as leader and give directions to the group. The children are instructed to stand on tiptoe with arms raised if the word "Giants" is called, to squat if the word "Dwarfs is called, and to remain still if any other word such as "Monsters" or "Clowns" is called. Those who respond incorrectly are "out," and the last one to remain standing is the winner of the game.

Read to the children a list of countries or cities and then ask them to identify a particular one. Give the directions before the list has been read, but refrain from repeating the directions or the list. For example:

Listen for the name of the second country I mention
Japan - France - China - Russia - Italy
Listen for the name of the city that starts with the sound [b]
Poughkeepsie - Albany - New York - Buffalo

Items other than cities or countries can be used in this activity. For example, the children might be asked to listen for items that are found in school, or words which should begin with a capital letter. Give enough exercises for the child to experience and discover the advantage and importance of purposeful listening.

Give the class simple directions for activities which involve three things to do. For example: Clap your hands twice, hop twice, and jump twice. While one child is performing, have the others check his performance against the given directions. Repeat the activity, having some of the more successful children execute the direction in reverse.

K-3 / 4-6

Ask one child to describe something which he holds in his hand or which he sees in the room as the other children close their eyes and listen for details in an effort to guess what it is. In the event that no one can identify the object after the speaker has exhausted his verbal descriptions, invite the listeners to ask questions which can be answered "Yes" or "No". The child who first correctly identifies the concealed object wins the opportunity to replace the speaker.

Instruct the pupils to bring some train, bus, and flight schedules to school. Then, using one of the timetables, invite one of the members of the class to read a portion of the schedule aloud (in his best air terminal style) while his classmates listen for all the pertinent data on jet flight #319, such as:

point of departure
designation
take-off time
estimated time of arrival
gate number
type of aircraft
stops

When the children gain experience with this activity, read the pertinent information from the other common carriers (or a competing airline), and have them discuss and select the best means of transportation.

The child learns to:

LISTEN FOR SPECIFIC INFORMATION

4-6

In conjunction with a lesson in social studies, have the children prepare written directions for traveling from one city to another by land, sea, or air. Have the class listen carefully as one child reads his directions. Then allow a volunteer to trace on a wall map the route he has just heard described. If he is unsuccessful, he returns to his seat and another volunteer attempts to trace the route. If he is successful, he then reads the directions he has prepared and so the game continues.

Instruct the children in and have them practice making introductions properly. Then give the class some background information about two or three people. For example:
    Mr. Forbes is an elderly gentleman who lives next
    door. Miss Raymond is a young school librarian.
    Helen Jensen is a new fifth grader.
Invite the students to introduce:
    a classmate to Mr. Forbes
    a younger sister to Miss Raymond
    Helen Jensen to your mother
    Mr. Raymond to Mr. Forbes
    Helen Jensen to the school art instructor

In that the other members of the class are instructed to listen for mistakes in making introductions, this activity should not be attempted until the children are thoroughly familiar with the results.

Assign some members of the class to present talks in which they explain and possibly demonstrate at the same time some process which the class members can perform as the directions are given (i.e. oragami). If the students have difficulty in following the directions at any time, analyze the difficulty to determine if the problem lies in the presentation of the directions or in the listening habits of the students. In this way the activity can service a dual purpose.

Have the pupils take notes as you deliver a lecture on how to listen effectively. Then, from their notes, have them prepare a detailed outline of your lecture for the next day's class. At that time, distribute copies of the notes or the outline that you used in delivering the lecture, and have the students check their outlines against it. Where there are differences, help the pupils to determine how the listener might have avoided it.

Play a record or a tape which tells a story. After the children have listened to the entire story, allow time for discussion and then ask them to tell in as few words as possible what the story was about. Lead them to state the main idea of the story.

The child learns to:

LISTEN FOR THE MAIN IDEA

K-3

The child learns to:

LISTEN FOR THE MAIN IDEA

Invite a community helper, or the school secretary or custodian, into the class to tell the children about his or her job. In the discussion that follows the visit, help the children to determine what this person's job is. Have them draw a picture of this person at work and make up titles for the pictures.

K-3 / 4-6

Read to the class some short poems with titles of one or two simple words. Then encourage the children to suggest titles for each selection that are appropriate to the main idea of the poem. List the suggestions on the board as they are given. Evaluate each title as it is suggested If there is a difference of opinion among the children, ask the children to support their choice by citing references to the content of the poem. Allow the class to make a decision. When only the most appropriate titles remain and a decision has been made, reveal the real title of the poem to the class and compare it to the one they chose. After the group has gained experience with this exercise, introduce longer poems with more sophisticated titles.

Have the individual children prepare original riddles about something in the classroom or a famous name, fictional character, or geographic location. Invite the listeners to guess the riddle, and identify the bits of information that helped them solve it.

4-6

Read to the class a newspaper column or an editorial. Have the listeners suggest an appropriate title or headline for the article. Upper elementary school youngsters particularly appreciate the "tongue in cheek" material of Russell Baker and Art Buchwald.

Read a short speech. Instruct the children to take notes, and then express the main idea in one or two sentences.

Instruct the pupils to jot down notes during a school assembly program such as: a play, a panel, a committee report, or a lecture-demonstration. After the assembly program, perhaps on the following day, ask the class with the aid of their notes, to give the central idea.

The child learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

K-3

Read to the class several short paragraphs involving a sequence of events. At a climatic point in the passage invite the listeners to predict the next event and the final outcome. List all reasonable suggestions on the chalkboard. Have the children discuss the relative possibilities of each suggestion before deciding on the most probably turn of events. Then conclude the activity by reading the rest of the passage and revealing to the class what actually happened.

Read a short story, leaving out the beginning paragraphs, as well as the ending ones. Ask the class if anything was wrong with the story. What was wrong? What was needed to make the story easy to follow, as well as easy to understand? Then, read the entire story, pointing out the necessity of a beginning, a middle, and an end.

The child learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

Read a story to the class. Then without reading the story a second time, show the children a jumbled series of illustrations that depict scenes, characters, and events from the reading. Have the children arrange the pictures in their proper order according to events in the story. If such a picture file is not available, pictures from old, to-be-discarded story books can be used for this purpose.

Have the class pantomime a nursery rhyme. Then reverse some aspects of the order and discuss the effects with the class.

Read aloud the following:

> Johnny ate breakfast, went to school, woke up, and got dressed.

What's wrong with the sentence? Why is it wrong? How can it be fixed?

Read aloud a paragraph in which there is one sentence which is unrelated to the others. Have the children discover the unrelated sentence and have them give reasons for their choice and/or substitute a sentence which is related to the main idea.

Write the following words on the chalkboard and read them to the children:

> ball, hit, the, Jack

Ask the children to orally arrange the words so that they make sense. The three best arrangements (Jack hit the ball) (The ball hit Jack) (Hit the ball, Jack) should be discussed in terms of the relationship between the word order and the meaning.

Read the following sentences to the children:

> When only three years old, my father
> took me fishing.
> Sam dislikes running very much.

Ask the children to explain the meaning of each. Help them recognize the relationship of the phrases in each sentence and their effect on the meaning of the sentences.

Read a story to the class. Ask what the main idea of the story is, and have the pupil support his answer by citing parts of the story. Lead the pupil to understand the relationship between the support and the main idea.

Direct the children to draw a picture of a house, a school, a skyscraper. Have the children compare their pictures discussing the differences found. Lead them to see that often our interpretation of what we hear is related to our own experience.

Have the class develop a narrative. Toss a bean bag to a volunteer

The child learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

who begins a tale. At some point of his own choosing, he tosses the bag to another pupil who then resumes the thread of the story. The narrative continues in this manner until a conclusion is reached.

K-3 / 4-6

Say aloud a group of words in which one word does not belong. For example:

> rose, grass, daisy, tulip, dandelion
> Grass is the answer if used in the sense of mowed lawn without flower.
> Dandelion might be a valid choice in that roses, grass (lawn), daises, and tulips are cultivated; dandelions are weeds.
>
> chick, cub, dog, fawn, kitten
> Presumably, chick is the answer because it is a biped; the others are four-legged. Or is dog the answer because it is not a diminutive form?

Help the children to listen carefully for the relationship between the words and determine the category to which they belong. Then have them select the unrelated word.

Show a movie to a group of youngsters, stop the film at certain points, and invite them to predict the action or dialog to follow. Teachers must exercise great care with this activity, in order not to destroy all interest in the film with interruptions. When initiating this activity, great care must be taken to select cutoff points that preceed "normal" outcomes. Later on, when the children display enthusiasm and understanding of this technique for listening skill development, the teacher may halt the film at points with a more bizarre turn of events.

4-6

Read a short literary passage or paragraph to the class. Misplace or omit an important sentence. Instruct the children to listen for sequential or organizational gaps.

> Geography is one of the subjects we study in school.
> The first part of the word geography comes from a Greek word meaning earth. The second part of the word geography also comes from a Greek word. ______________________________
> So geography means "A writing about the earth."

Lead the children to recognize that the sentence "This second part means to write." was omitted from the paragraph.

In conjunction with a vocabulary lesson, write a simple passage in which words from a given list are to be used. Distribute a sheet of paper containing a list of words and a series of numbered blanks. Then read the passage aloud, omitting certain words, and have the students determine the appropriate word from the context clues and write it in the blank space provided.

Instruct the pupils to compose a three or four-sentence paragraph which contains an absurd idea or detail such as the following:

> Jim finished breakfast bright and early. He had washed his face, combed his hair, and loaded his book bag for school. As he hurriedly rode his bike down the driveway, his mother shouted, "Have a happy Fourth of July, Son!"

The child learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

Then have them read their compositions to the class. Students enjoy trying to spot the one word or phrase that renders the paragraph nonsense. As the group becomes skilled in this activity, encourage the development of examples with less obvious absurdities.

Read a short literary passage to the children and ask them to identify words which signal patterns of organization and relationships between ideas. The children will discover that words and phrases such as *now, however, next, on the other hand, later, nevertheless,* and *therefore* are some of the more common words and phrases to listen for when trying to detect transition, order, or sequence.

Read a well-known speech to the class, and instruct them to listen for the words or phrases that signal the pattern of organization. From time to time, stop reading just before an obvious "organizational clue" and permit the children to identify the appropriate transitional word or phrase before continuing the speech or literary passage.

Write the title or headline of a newspaper column or editorial on the chalkboard. Read the article to the children directing them to listen for details that make the title appropriate. Then discuss the article with the class listing supporting data on the chalkboard as it is suggested. Help them to see the relationship between the title or headline and the listed data.

The child learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

K-3

Play "If I Were ..." Have the children complete the statement with the name of a plant, an animal, an object, a color, an element of weather, etc., and then describe what they would be like and what they would do. Have the other class members listen attentively and evaluate the accuracy of the description.

Display one, two, or a series of pictures and have the children make up stories based on specific elements in the pictures. Have the class listen carefully for details pertinent to the picture.

Read to the class a story such as "The Tortoise and the Hare" in which the distinction between the characters is clear. Then retell the story, reversing some, but not all, of the characteristics of the major roles. For example, have the tortoise brag occasionally and the hare become doubtful. Have the children discover the inappropriate characteristics and support their judgements with references to the original story.

Ask all the children to write a short story on "How Dogs Are Friendly to Us." Read some of the stories aloud, pointing out that although the main idea is the same, the supporting details make them different stories.

The child learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Recite the same word or sentence in a series of different ways so that the children are able to see that one can sometimes interpret the attitude of a speaker by listening not only to what he says, but also to how he says it. For example, say the word "Mary" gently but reprovingly, sternly, angrily, laughingly, excitedly, with disappointment or with exasperation; or recite the sentence, "Johnny has a pet monkey." as a statement of fact with happy excitement, with disbelief, with disgust or annoyance, or in a malicious, tattle-tale manner. Help the children to identify the attitudes presented. Then, instruct the children to listen carefully during the day for words or sentences which impress them pleasantly or unpleasantly because of what was said or because of how it was said. At the end of the day, have the children report what they heard, what effect it had on them, and why it had that effect.

K-3 / 4-6

Have one of the children describe his favorite possession or his most interesting experience, or what he would like most to have or to do. If he prefers to do so, allow the child to describe an object he dislikes or an experience he would like to avoid. Then discuss with the children the speaker's attitudes as he revealed them in his description. Try to elicit from them means through which they recognize that attitude by asking such questions as:

What did Johnny like (or dislike) about ______?
What were some of the words he used to describe it which showed that he liked (or disliked) it?
Did he mention anything about it that he disliked (or liked)?
How did he sound when he was describing it? Did he sound happy? excited? embarassed? angry?
How do you know? For example? Did he speak faster?

Call a pupil up to the desk in a voice that will cause all of the children to stop what they are doing and look up. Then tell him in a pleasant voice, to sit down. Discuss the attitude which was conveyed each time. How did Johnny feel the first time? The second? How did the other pupils feel the first time? Why?

Tell the class that the way they line up is sloppy. They are messy and careless. Invite the class to discuss the effect such words have on them. Help them to discover the fact that certain words may be a threat to effective listening. Preparing them for the experience by indicating that the teacher will use such words will minimize any shock the "criticism" might bring.

4-6

Direct three members of the class to prepare and deliver a talk on essentially the same topic, each one taking a different position.
For example:
Babe Ruth was a greater baseball player than Willie Mays.
Willie Mays is the greatest baseball player of all time.
Why is it difficult to compare Willie Mays with Babe Ruth?

Following the three presentations, have the listeners evaluate the talks from the standpoint of information included and pertinence of details used as evidence. Have them discuss and answer the question, "Was each conclusion supported by enough pertinent evidence to be probable?" All of the topics selected for use with this activity should be debatable and equally supportable, regardless of the position taken.

The child learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Explain to the class that a "loaded" sentence is often a question that assumes one of only two responses, such as "yes or no" or "good" or "bad," and that it is frequently worded so that either answer condemns the responder. For example:

When did you stop teasing your little sister?
Was he a good or bad boy this week?
Is she too fat or too skinny?

Direct pupils to compose some "loaded" material. On the following day read the better ones aloud, and have the children discuss how and why listeners must be able to detect such statements and questions.

Instruct the class to bring in magazine and newspaper advertisements that contain some form of propaganda. Have each student read his article while the listeners try to detect the tactics of persuasion contained in each advertisement. As a follow-up activity, the class might discuss television commercials which use, fairly and unfairly, "eye and ear" approaches to persuasion.

Tape record a series of advertisements from radio or television programs and play them for the class. Then discuss with the class the particular devices used in each case to sell the product. To what group, if any, is the appeal directed? What is the nature of the material used to convince the listener? Which propaganda devices--testimonial, bandwagon, name calling, transfer, repetition, glittering-generalities, card stacking, or emotionally charged words--if any, are used? What kind of language is used? Supplement the activity by analyzing political speeches in lieu or in comparison with advertisements.

Tape record a series of newscasts or read aloud a series of articles from newspapers and magazines which cover either a current or an historical event. Have the students take notes as they listen, and then determine which accounts were essentially factual and which were editorial in nature. What was the purpose of each report? To whom was it addressed? Which items of information were included and which were excluded? What was the language used? What conclusions, if any, were drawn? How does one detect a speaker's motives?

Read aloud an advertisement which demonstrates the use of emotion laden words. Ask the children to tell how this makes them feel about the item being advertised. Then have them examine the advertisement to see if the evidence given really supports the conclusion that this is the best product of its kind on the market. Lead them to realize that supporting material must be evaluated objectively before conclusion can be accepted.

The child learns to:

LISTEN FOR AND EVALUATE CONCLUSIONS
K-3

Tell a simple story to the class. Then discuss the ending of the story with them and help them to understand the specific qualities of the characters, the situations, and the events which brought about that particular end.

The child learns to:

LISTEN FOR AND EVALUATE CONCLUSIONS

Tell a story to the children in which one character argues with another. Ask a child to finish the story and explain his reasons for ending it as he did. Did the class like the reasons for his ending?

K-3 / 4-6

Read a story to the class. Evaluate the conclusion according to the details in the story, the organization, the specific use of various forms of support, and the relation between points. Was the conclusion valid or invalid? Why?

Read to the class the introduction or the beginning of a story, and a later portion or the ending. Omit the circumstances that bring about any singular incident or occurrence. Then have the children suggest conditions appropriate to the story which might have provoked that particular ending. Progress from short, simple, almost obvious cause and effect patterns and relationships to more complex ones.

4-6

Read aloud a poem such as the following:

Courage

Three things have taught me courage-
  Three things I've seen today:
A spider reweaving her web
  Which thrice has been swept away;
A child refusing to weep
  In spite of cruel pain;
A robin singing a cheering song
  In the midst of a chilling rain.

Leave out the last line. What do you think the last line will say? Why?

Discuss with the pupils various rules given to them regarding classroom behavior. Presumably the rules will have been sound, and the reasons for the rules equally sound. Occasionally, a rule will reveal itself as baseless and absurd. It should be changed to one which demonstrates to the pupils that a sound relationship should exist between argument and conclusion.

AURAL COMPREHENSION 7-12

The activities suggested on the following pages are intended to increase the student's ability to understand speech. They progress from relatively simple forms which require the pupil to listen for specific, stated information to more complicated forms which require him to perceive relationships; to evaluate supporting material; to detect attitudes, "loaded" words and statements, propaganda devices, fallacies in reasoning, and hidden motives or interests; and to evaluate arguments and conclusions.

Like those in the other sections of *Listening and Speaking K-12*, the skills in this substrand, and the activities which define and illustrate them, are part of a K-12 spiral curriculum. It is again expected that the activities will be adapted to the student's individual needs and proficiencies. This can be accomplished by modifying the activities in which the students participate, by varying the kinds and complexity of the materials used in them, or by involving students with different interests and abilities in different activities. The student's listening experiences should be many and varied. Informal conversation; preplanned, extempore, or impromptu dialogs and speeches; discussions, panels, forums, colloquiums, and meetings; role-playing and other dramatic presentations; films; and live or recorded readings of oral literature should be intrinsic parts of the program.

Performed consistently and imaginatively, activities in listening comprehension should sharpen the student's perception of all aspects of the communication arts and increase both his understanding and his enjoyment of oral language.

The student learns to:

LISTEN FOR SPECIFIC INFORMATION

LISTEN FOR THE MAIN IDEA

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

LISTEN FOR AND EVALUATE CONCLUSIONS

The student learns to:

LISTEN FOR SPECIFIC INFORMATION

Early in the school year, help the students to become acquainted by having them introduce themselves to each other. Teach them how to make proper introductions, and try to develop in them the habit of listening carefully to the names as they are spoken.

The experience might be reinforced periodically by letting the students introduce themselves or each other as assumed personalities from radio, television, film, or live theater; from literature, history, or current events; or from their own imaginations.

Ask the students to listen carefully for specific aids to effective listening as you deliver a brief lecture on the subject. Immediately afterward, give them a quick oral or written quiz, or ask them to dramatize or develop charades to illustrate the aids or methods you have described in your lecture.

In conjunction with a lesson in reading or literature, construct a simple crossword puzzle on graph paper and distribute a copy to each member of the class. Give the directions for doing the puzzle and the definitions of the words orally. Christmas trees or other seasonal diagrams can also be used for this activity.

Play "Literature Bingo." Give each student a card on which the names of titles, authors, characters, themes, plot details, or literary characteristics have been printed. Then, in the manner of a bingo game, say aloud a descriptive phrase and have the student identify the item described by checking it on his card, if it is written there. The first student to complete his card correctly wins the game. Cards may be the same for every student or different.

Analyze with the class the specific listening skills one utilizes whenever he receives oral directions. For example, he must:

- Listen purposefully
  - That is, he must keep in mind, as he listens, the end to which the directions, if followed correctly, will lead.
- Listen for specific details
  - That is, he must listen carefully to what he is expected to do; when, how, and where he must do it; the materials he must use; and any cautions or alternatives he might need to take.
- Listen for relationships
  - That is, he must listen carefully for the order in which he must perform the steps specified in the directions and the relationships between those steps.
- Reinforce the listening experience
  - That is, he must either take notes as the directions are given, repeat the steps orally, compare them to procedures

with which he is familiar, or otherwise help himself to remember them.

The student learns to:

LISTEN FOR SPECIFIC INFORMATION

Give the class frequent practice in listening to and following oral directions related to the ongoing program or to activities such as the following:

> Have each student teach the other members of the class how to do something by giving a lecture-demonstration of the process. Oragami is an excellent activity for this purpose; or the "lessons" could be related to the English language arts. For example, they might include instructions on how to read a poem, how to give a speech, how to play a particular dramatic role, how to evaluate a book, etc. - or - how *not* to do these things. Have the other students listen carefully as each process is described and later summarize the procedure in outline form.

Have the students individually present a lesson and then conduct an oral quiz of their own design on the material presented in the lesson. Tape-record the questions and the responses and replay them, analyzing the nature of the response in each case and its significance for the questioner. Can he tell by listening to the response - or lack of it - whether his question was understood? Whether it was too easy or too difficult? Whether it was too general or too detailed? Or whether it was amusing, irritating, or stupid?

Have the students listen carefully as you read aloud a brief character description or an account of someone's behavior during an incident. Then list a few problems or situations on the chalkboard, and have the students explain - either orally or in written form - how the person described in the selection might cope with one of the problems or situations. Ask them to support their conclusions by citing specific characteristics they derived from the listening experience.

Have the students present brief speeches or dramatizations before the class. Afterwards, discuss with them the various forms of audience response and the extent to which the performer actively listens for it. Answers to some of the following questions might be included in the discussion:

Were you aware of your audience?
How did you react to that awareness?
Could you tell how your audience was reacting to your performance as you presented it?
Did you actively listen for their responses? If so, for what kinds of things did you listen?
How and to what extent, did the response of your audience affect your attitude and behavior?

The activity might be supplemented by having the students ask performing artists, public speakers, clergymen, or politicians the kinds of things for which they listen as they perform before an audience.

The student learns to:

LISTEN FOR THE MAIN IDEA

Read aloud a series of sentences, all of which relate to a central idea without actually stating it. Then have the students determine the central idea.

Read aloud or play records or tape recordings of passages from prose and poetry, and have the students summarize the main idea of each one in a single sentence. Progress from short, simple passages to longer, more complicated ones. As often as possible, include selections from material which was designed for oral, rather than written presentation.

Have the students listen carefully without taking notes as you play a record or tape recording of information pertinent to ongoing classwork. Give them a few minutes to jot down the main idea and supporting details; then replay the tape and have them check their summary notes against the information given in it.

The student learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

"Scramble" a sentence on the chalkboard. Give the students a few minutes to study the words, and then have them construct oral sentences with them. Progress from relatively simple sentences in which the words can be ordered sensibly in only one way (e.g., The boy ate the candy.), to those in which the words can be ordered sensibly in more than one way (e.g., John hit Bob. Bob hit John. John, hit Bob. etc.). Help the pupils to realize that words must bear a meaningful relationship to each other in order to communicate an idea. Longer, more complex sentences might be appropriate for advanced groups.

Say aloud a simple subject and have each of the students complete the sentence orally. Vary the activity by saying aloud the predicate, by having those students who complete the sentence correctly begin another, or by including questions and inverted statements. Have the class listen carefully for meaningful relationships and accurate word usage. Maintaining a game-like atmosphere, help them to detect and correct errors.

Read aloud a series of compound and complex sentences, emphasizing the connectives between the clauses, and analyze with the class the relationship which the connectives indicate. Then divide the class into two teams. Have a student-volunteer from one team say aloud a clause containing a connective. Someone from the opposing team must then complete the sentence effectively. If he fails to do so, someone from the first team has a chance to try. Whenever a student succeeds in completing a sentence, his team gains a point and he begins a new round.

Examples:

She asked me for advice, so ____________________.
I am opposed to lunch breaks because ____________________.
Although he has a job after school, ____________________.

Vary the activity by supplying both teams with lists of connectives which must be used in order, or with lists of sentence fragments which may or may not be used in order.

Discuss with the students the nature and function of negative and qualifying words or expressions. Help them to identify these and to determine their effect in material read either in or for class.

The student learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

Select sentences from the students' papers, from newspapers or magazine articles, from works of literature, or - preferably - from plays or speeches, and read them aloud to the class. Begin with fairly short, simple sentences and progress to longer, more complicated ones. In each case, ask the students to identify the subject and the predicate, and restate the main idea which these words express. When there are negative, connective, or qualifying expressions, ask the students to indicate which part of the sentence they affect, and what effect they have on the thought expressed by the subject-verb relationship. Is there a difference between the structure of sentences intended for a reader and that of sentences intended for a listener? If so, what is it?

In conjunction with the study of literature, composition, or language, acquaint the class with inverted sentences. Have them identify the subject and predicate of such sentences as the following:

A damsel with a dulcimer
In a vision once I saw: . . .

To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language . . .

About suffering they were never wrong,
The Old Masters . . .

What is the relationship between the other words in the sentence, in each case? What is the author saying?

Then read aloud or play recordings or poems or selections from prose which contain sentence inversion and check the students' ability to interpret the passages. What is the effect of inverted sentences on the listener's understanding and enjoyment of a literary selection?

Read aloud or play a recording of selected examples of wit and humor and analyze them with the class.

What is the punch line in each case?
What are the details that lead up to it, and how have they been arranged?
To what extent does the organization of the details heighten the effect of the punch line?

Have the students present frequent short "talks" on topics of their own choosing. Early in the year, these may be prepared speeches; but as the students become accustomed to speaking before the class, call upon them occasionally to speak without advance preparation. After each presentation, give the listeners a quick oral or written quiz.

What was the main point of the talk?
What were the supporting details?
What was the relationship between the main point and the supporting details?
How did the speaker's organization of his material contribute to his listeners' understanding of it?

Read aloud a poem, such as Shakespeare's Sonnet 73, in which the

The student learns to:

LISTEN FOR AND UNDERSTAND RELATIONSHIPS

details, the order in which they are presented, and their relationship to the main idea are clear. Then, having read the entire poem at least once, re-read it section by section and have the students identify the details as they are described in the poem. Have one of the class members write them on the chalkboard.

What does each detail offer to the poem as a whole?
What does each successive detail add to the effect produced by the preceding one?
How does the order in which the details are presented contribute to the main point of the poem?
What is the main point of the poem?

Read aloud a well-known speech, and have the students make written notes of the words or phrases that signal the pattern of organization. From time to time, omit the "organizational clue," read aloud the next sentence, and then have the students supply the transitional word or phrase.

What is the relationship between the preceding sentence and one which follows it?
What is the relationship between the paragraphs in the speech?
In what pattern has the speaker organized his thought and details?
What might his pattern or organization accomplish?

Play a record or a tape recording of folk songs.

What is the message?
How do the melody, the background notes, and the rhythm relate to the message?
What is the mood of the music?
Does it fit the message?

Ask the students to listen for a specified period of time to the theme songs and sound effects of commercials and programs on television. Then have them analyze in class the relationship between the sound effects and the content of the program or commercial. Do the sound effects reflect the point of the program? Do they create attitudes or stimulate reactions in the listener? If so, how? Is the appeal obvious or subliminal? The discussion might be extended to include the function of piped music in supermarkets and airports.

If it is possible to do so, have the students see the movie version of a novel read either in or for class and note how the screen writer, the visual effects director, and the sound effects director have selected material from the novel, used it, and compensated for omissions.

In what manner has the dialog been altered?
What is the function of the sound effects and their relationship to the content in certain scenes?
How does the addition of music and sound effects affect the listener's comprehension and enjoyment of the story?

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Read aloud a short story, a poem, or an essay that you think the class might thoroughly enjoy. Then offer a series of statements and ask the students to choose the one which best expresses the main point of the selection. Ask them to cite the incidents or details in the selection which led them to make their particular choices. For which one of the statements is the series of events or details in the selection most valid?

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Have a panel of four students discuss a topic of interest to the class. Suggest that the listeners jot down the central ideas, supporting points, introductions and conclusions, and any specific items or techniques used by the panelists. Then have the class evaluate each speaker's report in terms of his sticking to the subject, supporting his stand, withholding or introducing new information, and drawing conclusions. To what extent is the supporting material valid in each case? Does it justify the speaker's conclusions?

Have the students prepare brief speeches on the same topic. As each is given in class, have the listeners analyze the kind of support the speaker has used and its function in the speech. The following items might be considered:

What is the speaker's purpose in each case?
What is the main idea derived from the topic?
What kind of material has been used to support his point and what relationship does it bear to that point?
To what extent is the speaker's choice of material valid for his purpose?
To what extent is it appropriate for his audience?

Have the students take notes as they listen to a committee report, a panel discussion, a debate, a speech, or a lecture-demonstration. Later, have them use their notes to identify the central thought, the supporting material, and the conclusions offered. Have one of the students use the overhead projector or write the items on the chalkboard as they are offered, and then have the class evaluate the presentation. The following considerations might prove helpful:

What was the main point and when was it made?
What kind of material was used for support - facts, opinions, testimony, incidents, examples, directions, descriptive details.
What was the function of the supporting material?
What was intended to explain the main idea?
    to illustrate or give examples of it?
    to show how it might be applied to various situations?
    to convince the listener or spur him to action?
Was the supporting material valid?
What were the limitations of the "proof" in this case?
To what extent was the conclusion justified?

In conjunction with a lesson in literature or composition, occasionally analyze with the class the answer a student has given to a question. If the answer is in written form, have the student read it aloud. Elicit from the class members a single statement which represents the student's answer to the question, and the details which he has given in support of his statement. Have someone write them on the chalkboard as they are offered. Then discuss with the class the nature of the details and their validity in terms of the particular situation.

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Has the student used facts, assumptions, opinions, descriptive details, particulars, or generalizations? Has he proved his point?

Read aloud a poem or a passage and ask the students to identify the main idea and the supporting material without having taken notes either during or after the reading. Then have them evaluate the supporting material.
Is it valid for the situation established in the passage?
Have important facts or reasons been omitted?
Have important items been treated in an offhand manner and less important items emphasized?
In short, to what degree has the author "stacked the deck"?

Help the students to become aware of the effect of negative and qualifying words on a speaker's supporting material by activities such as the following:

Have one of the students list negative and qualifying words or expressions on the chalkboard as they are volunteered by the other class members. Then have the students assume a role and prepare a speech which includes these words or expressions in either a serious or an exaggerated manner. For example, a student might pretend to be a salesman attempting to sell an inferior product; a politician attempting to evade the issue at a press conference; or a teenager explaining why his homework isn't finished or how a favorite article got broken. At no point can the student be untruthful. Have the other class members take notes as they listen to each presentation and then summarize what the speaker actually said. Did the speaker's supporting material justify his conclusions?

Recite the same word or sentence in a series of different ways so that the students are able to see that one can sometimes interpret the attitude of a speaker by listening not only to what he says, but also to how he says it. For example, say a student's name gently but reprovingly, sternly, angrily, laughingly, excitedly, or with disappointment or exasperation; or recite the sentence "Johnny's got a girlfriend." as a statement of fact with happy excitement, with disbelief, with disgust or annoyance, or in a malicious, "tattle tale" manner. Help the students to identify the attitudes presented. Then instruct them to listen carefully during the day for words or sentences which impress them pleasantly or unpleasantly because of what was said or because of how it was said. How do a speaker's attitudes, tone of voice, and word choice affect the validity of his supporting material? What effect do they have on the listener's ability to be objective?

Ask one of the students to describe his favorite possession, his most interesting experience, or what he would like most to have or to do. If he prefers to do so, allow him to describe an object he dislikes or an experience he would like to avoid. Then discuss with the class the speaker's attitudes as he revealed them in his description. Try to elicit the means through which they recognized the speaker's attitude by asking such questions as the following:
What did Joe like (or dislike) about the object or experience?
How do you know?
What is your attitude toward the object or experience after having listened to his description?

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIAL

Help the students to understand the effects of the speaker's attitudes on his choice of material, his manner of delivery and his listener's attitudes.

Explain to the class that "loaded" words are those which affect the implications of a statement without changing the factual accuracy of its content. Then read aloud a group of headlines such as the following:

Giants Slaughter Mets 3-1
Giants Defeat Mets 3-1
Giants Eke By Mets 3-1

Do all three headlines state the same information? What is the listener expected to infer in the first and third statements?

Ask the students to listen carefully for loaded words or statements in news commentaries and commercials on radio and/or television and report them in class. Make them aware of the effect of loaded words on the validity of a speaker's supporting material.

Explain to the class that "loaded" statements are often questions which are so worded that whatever answer is given condemns the responder by making him appear to acknowledge that the basic part of the statment is true.

Examples:
Do you still cheat on tests?
Is public apathy caused by a lack of moral consciousness or an unwillingness to become involved?

Ask the students to identify the loaded words in the preceding questions, and discuss with them the implications and probable effects of these words. Have them listen for loaded questions in a lawyer's interrogation of a witness on such programs as the Perry Mason series. Under what conditions do loaded words serve a positive purpose? How do loaded words and phrases affect the validity of a speaker's supporting material?

Read aloud a story, a speech, or an advertisement which demonstrates the use of "emotion-laden" words.

What are emotion-laden words?
Under what circumstances and for what purposes are they most often used?
What effect do they have on the listener?
How do emotion-laden words or phrases affect the validity of a speaker's supporting material?

Ask the students to listen carefully for emotion-laden words and evaluate their effect on the listeners in such situations as a hard or soft sell, a heated discussion, a political campaign, an inspirational or inflammatory speech, etc. Help the students to see the difference between the effect of emotion-laden words or phrases on the listener and their effect on the speaker's argument.

Tape-record a series of advertisements from radio or television programs and play them for the class. Then discuss with the students the particular devices used in each case to sell the product. To what group, if any, is the appeal directed? What is the nature of the material used to convince the listener?

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIALS

Which propaganda devices - testimonial, bandwagon, name calling, transfer, repetition, glittering generalities, card stacking, or emotionally charged words - if any, are used? What kind of language is used? Supplement the activity by analyzing political speeches in lieu of or in comparision with advertisements.

Instruct the class to bring in magazine and newspaper advertisements that contain some form of propaganda. Have each student read his article while the listeners try to detect the tactics of persuasion contained in each advertisement.

Have the students analyze a series of syllogisms and then have them prepare original examples for oral presentation and analysis.

Ask them to listen carefully for this form of reasoning in everyday conversations, in advertising, in political speeches, or in any form or oral presentation which is intended to convince or motivate the listener.

Under what circumstances is an argument based on a syllogism valid?

In conjunction with the discussion of a literary selection, analyze with the class the reasoning which forms the basis for a given character's actions or the manner in which he justifies them. Help the students to differentiate between reasoning and rationalization, and between valid and invalid reasoning. Then have each student select one of a series of problems or situations and prepare an oral solution or explanation, or have him assume a role and explain how his prototype would handle the problem or situation. As the other class members listen, have them detect such fallacies as hasty generalizations, non sequitur, or equivocation.

Have the students read Max Shulman's *Love is a Fallacy*. Examine with the class Dobie Gillis' explanation of dicto simpliciter, hasty generalization, post hoc, contradictory premises, ad misericordiam, false analogy, and poisoning the well; and then have the students supply original examples of these fallacies. How does Dobie get trapped by his own logic? Ask the class to listen for and identify fallacies in reasoning in their daily experience.

Ask the students to listen attentively as a group of their classmates presents a round-table discussion. What is the point of view taken by each member of the group? What are the possible reasons for his taking that point of view? How might these reasons affect his choice of supportive date and his manner of presentation? With which one of the speakers do you (the student) find yourself agreeing, and why?

Have the students listen to a recording of Bryan's *Cross of Gold* and analyze it in terms of the speaker's intent. How did the speaker's motives (to represent silver interests in the far west) affect his choice of supporting material, conclusions, and method of delivery? What effect do the speaker's motives have on listeners who are aware of them? What effect do they have on listeners who are not aware of them?

During the study of a novel or play, discuss with the class a bit of the dialog. For example, have the students listen to Polonius' advice to Laertes in *Hamlet* or Iago's dissertation on truth in *Othello*. Help the class to analyze the nature of the speaker in each case, and the substance of his speech. What effect, if any, does the listener's awareness of the speaker's nature have on the information given in the speech? What effect, if any, does it have on the manner in which the listener regards that information?

The student learns to:

LISTEN FOR AND EVALUATE SUPPORTING MATERIALS

To help the students develop an awareness of listening for causative elements, tell them a simple but not familiar story, letting them guess how it ends. Allow endings other than the one given in the story; but in order to learn whether or not they have listened attentively, ask the students to support their conclusions by citing contributory evidence from the story. Have the other class members serve as critics.

The student learns to:

LISTEN FOR AND EVALUATE CONCLUSIONS

Select a diversified group of students to give individual oral reports on a local event. For example, students reporting on a basketball game might include a player, an avid fan, a cheerleader, a close friend or relative of a player, a novice, and someone who neither knows nor cares about the game. Have the listeners take notes as each report is given, and then discuss with the class the similarities and differences in the reports. What details were given? What kind of language was used? What was the speaker's attitude toward his material? How thorough was the presentation? What conclusions can be drawn concerning the relationship between a speaker's material and his qualifications? (cf. material in Speaking Section on ethical proof.)

Read aloud two different newspaper accounts of the same sporting event. For emphasis and added personal meaning, select articles that deal with a football, baseball, or basketball game between the "home" team and its traditional rival. If possible, one of the columns should be taken from the local newspaper and the other from the newspaper of the rival community. Why do they sound different? What clues are there in each article that lead you to see this difference? Following the presentation, have the class compare the phrasing and word choices of the two articles. Bring them inductively to an understanding of the many faces and degrees of truth.

Have the students analyze campaign speeches. Discuss with them beforehand the items that should be considered as they listen to the candidate. Some of the following might be included:

- What are the qualifications for the office, and which of these does the candidate claim to possess?
- Does he list qualities other than those required for the office?
  If so, what are they, of what value would they be to the candidate's reasons for mentioning them?
- How well does he analyze the current situation?
- What does he promise to do, if elected?
- Does he speak in generalities, or does he make specific statements?
- To whom does his appeal seem to be directed?

The student learns to:

LISTEN FOR AND EVALUATE CONCLUSIONS

How do you know?

- Does he use words with strong connotative appeal?
- To what extent does he appeal to the listener's intellect, and to what extent does he appeal to his emotions?

Have the students present prepared oral character studies or thematic analyses of literary selections read either in or for class. Instruct them to state their conclusions in a single "thesis sentence" and cite examples from the text to support their opinions. As each report is presented, have the listeners jot down the speaker's introductory statement, supporting detail, and conclusion. Then, in the light of their own reading of the selection, have the class evaluate the speaker's conclusion.

Is there enough information available to justify the conclusion?
Which items of information, if any, did he omit?
Did he cite information which was not given in the selection?
Is the conclusion valid?

PARTICIPATION IN LISTENING K-6

The primary purpose of education is the development of human potential. Fundamental to the achievement of that purpose is the individual's learning to function properly and effectively within his environment and, whenever possible, to control it for his own betterment and that of his fellows. Sound is an integral part of one's environment; therefore, the student must be acquainted with the aural conditions which surround him and the characteristics of persons who utilize these conditions successfully.

This sub-strand of *Listening and Speaking K-12* deals with those aspects of listening which involve interaction between the listener and the speaker and the listener and his environment. Learning to participate in the process of listening demands that the child possess the necessary social skills for dealing with his aural environment.

The statement of skills in this K-6 section is identical with the statement in the 7-12 section. To understand the statement of skills and their K-12 spiral development, it is necessary to consider the activities as defining and illustrating the skills. The teacher is urged to adapt the activities to the needs of his own pupils.

The child learns to:

UNDERSTAND THE DEFFERENCE BETWEEN HEARING AND LISTENING

UNDERSTAND THE IMPORTANCE OF LISTENING

UNDERSTAND THE RESPONSIBILITIES OF A LISTENER

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

RECOGNIZE AND OVERCOME POOR LISTENING HABITS

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

PARTICIPATION IN LISTENING K-6

The child learns to:

UNDERSTAND THE DIFFERENCE BETWEEN HEARING AND LISTENING

K-3

Play a game called "Simon Says." The children stand in a circle, and the teacher or a classmate acts as the leader and gives directions to the group. The children follow all of the directions which are prefaced by the phrase "Simon Says," but are "out" if they follow directions which are not so prefaced. The last one to remain standing is the winner of the game, the champion listener for the day. Children should understand that whereas all heard the commands, only the attentive were listening.

K-3 / 4-6

Ask two children to leave the room for a few minutes, and while they are absent relate a story, an incident, a tall tale, or a joke to the rest of the class. Ask one of the children to return, and have a volunteer tell him the story in the full view and hearing of the class. Then ask the second child to reenter the room, and have the first child tell him the story he just heard. Is the third rendition of the tale the same as first? If not, how does it differ, and why? What does the activity tell about listening? Did everyone listen to the story? Does the speaker have anything to do with the listener? Repeat the activity from time to time in an effort to reduce the disparity. To sustain interest, limit each session to one story and increase its length and complexity as the children become skilled in the activity.

4-6

Have a record player in the classroom. During an activity in which the children are involved in informal discussion groups, quietly turn on the record player. Let it play for a while, and observe the reactions to this intrusion of additional sound. Then turn off the record player and discuss these reactions. Question them about the content of the recording. Discuss the possible reasons for the variation in answers. Did they hear the record? Did they listen to the record? What is the difference between hearing the record playing and listening to the record playing? What is the difference between hearing and listening? Elicit the conclusion that, in order to listen effectively, one must pay careful attention to the sounds.

The child learns to:

UNDERSTAND THE IMPORTANCE OF LISTENING

K-3

Without giving any instructions for listening, take the children for a walk. When they have returned to the classroom, have them identify the various sounds they heard during the walk and list them on the chalkboard. Then discuss with them the nature and sources of the sounds around them. Does identification of the source of the sound have a significance?

Repeat the activity, preferably visiting various areas, so that the children will become increasingly aware of what they are listening to and will be able to identify certain areas by the sounds they remember having heard there that are peculiar to the area. e.g., factory whistle, truck sounds, expressway traffic.

K-3 / 4-6

Enable the children to appreciate the importance of sounds to blind people who use their aural environment as a means of determining conditions and locations in order to move about safely without a companion. Have children participate in the following type of activity.

> Play a variation of "Blind Man's Bluff" or "Pin the Tail on the Donkey" in which the children direct the movements of a blindfolded volunteer by means of voice clues.

The child learns to:

UNDERSTAND THE IMPORTANCE OF LISTENING

Tell the children a story or show them a film in which aural environment is an integral part of the plot. For example, relate an account of a person who was able to find his way back home simply by identifying the sounds he heard along the way. Discuss what might have happened if this person had not listened carefully.

4-6

Discuss with the pupils the pitfalls of half-listening, attention faking, selective inattention, and "tuneout." Direct them to write compositions, stories, or poems which illustrate these. Pupils may share their papers through oral reading.

Have the class keep a listening chart which records all the things they do during the school day which specifically involve listening, and the time devoted to listening during each activity. Have the pupils total the time periods daily and weekly, and calculate the percentage of time spent in listening per school day and week. The activity can be varied by having each pupil keep a chart of his own listening experience during a given period of time and having a chart on the bulletin board which represents a summary of the individual records.

Have the students keep a daily record of every sound they hear during specified length of time. After a very short time they will discover their goal is impossible to complete. Periodically, have each pupil report quickly on one of the sounds he heard. Help the others to classify the sound and have a class recorder keep a general record. At some point, discuss with the class the sounds they heard, the significance of each sound to their living experience, the frequency with which it is heard, and the kind of listening it requires. Why are some sounds more important than others? Under what conditions does the same sound become more important than usual?

The child learns to:

UNDERSTAND THE RESPONSIBILITIES OF A LISTENER

K-3

Using toy telephones or a teletrainer which may be obtained from the telephone company, have the children conduct telephone conversations. Help them to understand that the telephone is an important instrument of communication which must be used responsibly. Help them also to understand that the listener in a telephone conversation, as in any other form of communication, must be attentive and respond courteously when response is expected.

Use the techniques described in the above activity frequently in regular classroom situations such as during show and tell time, in an effort to promote the habit of active listening participation.

The child learns to:

UNDERSTAND THE RESPONSIBILITIES OF A LISTENER

K-3 / 4-6

After having listened to a guest speaker, attended an assembly program, or gone on a guided field trip, discuss with the children their attitudes and behavior as listeners. What might have been the effect of such attitudes and behavior on the speaker (actor, musician, guide, etc.)? What impression of the school or community might they have created? What effect did they have on the children's degree of enjoyment and comprehension?

4-6

Divide the class into pairs after oral reports or readings have been given by the teacher or by some of the pupils. Instruct each pair to discuss the responsibilities of a listener to himself and the other members of the audience and to make a list of the things that a speaker has a right to expect from an audience. Allow about five minutes for discussion in pairs, and then compile on the chalkboard a comprehensive list of the responsibilities identified. Keep a record of the list and review it prior to the next activity which involves listening to a speaker.

Divide the class into small groups and assign to each the formation of a "tall tale." Stimulate their thinking beforehand by reading aloud a Paul Bunyan story or a similarly exaggerated narrative and eliciting ideas from the students for original stories. Have one member of the group begin a tale as the others listen, and then--one after another--have them continue the story to the conclusion. Tape record the process, and allow the groups to use their tapes to polish the stories for presentation to other groups or to the class as a whole. Play one of the more sequential tapes and have the students listen for the continuing aspects of the tale. Then play one of the less sequential tapes and have the students point out where the tale veered from its course.

The child learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

K-3

On one of those occasions when the children are all talking at once, and when the teacher has an unusual amount of forebearance, the children should be allowed to talk until they can no longer understand each other. The teacher may have to end all of this with a thunderous chord on the piano followed by whatever silence signal the children are accustomed to. Silence should then be held long enough to draw attention to itself. Then the teacher should tell the children that they have experienced a situation which should show them they cannot listen when there is too much distracting noise present.

K-3 / 4-6

Tell the children they are to be part of an experiment. Give them a paper which asks them to list as many animals as they are able. While they are doing this, speak to them on some other subject. After a few minutes discuss what you have been speaking about pointing out that you can not listen well when thinking about something else.

Present material other than in the usual classroom arrangement. Before speaking do any one or combination of the following three things: crowd the children close together, close the windows, or move far away from the children and speak softly. After variations on the above three things, invite the class to discuss the various effects of these factors on their listening ability.

Discuss with the students some of the listening experiences they have all had. Lead them to understand that many factors contribute to the listener's comprehension and enjoyment in the situation. Among them are his bodily comfort, his ability to hear the speaker, his knowledge of or interest in the subject, his ability to understand what is being said, and the effects of the setting for the experience.

The child learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

Read to the class a passage containing ideas and vocabulary above the comprehension of the class. Continue reading until it is obvious that the attention of several class members is waning. At this point stop reading and try to elicit from the class the idea that listening is affected by comprehension.

4-6

Read to the children a list of numbers and then ask them to select a particular one and respond orally.

The child learns to:

RECOGNIZE AND OVERCOME POOR LISTENING HABITS

K-3

Examples:

7-1-4-9-5 What was the third number?
11-8-3-7-10 Which number was the largest?
8-5-2-6-9 Which number is closest to the sum of two plus two?

Lead the children to understand that they must listen purposefully and selectively. Give the directions only once, and only after the series of numbers has been given. Items other than numbers can be used in this activity. For example, the children might be given a list or a sentence and asked to listen for the action words, or the names of countries or of cities, or the words which begin with a certain letter. Give only enough exercises for the child to see that it is difficult to select the correct answer when he doesn't know what he is to listen for. Then, repeat the activity, this time telling the children what they are to do before they hear the series or the sentence. Give enough exercises for the child to see that he is now able to select the correct answer nearly every time. Discuss with the children the reasons why they were more successful during the second part of the activity than they were during the first, eliciting from them the conclusion that when one knows in advance what he is to listen for, he usually listens more effectively.

Reinforce the development of this skill by giving the children advance preparation for almost all listening situations relating to the classroom; by asking them to listen for and report on specific information derived from listening experiences outside of the classroom, such as a favorite television program; and by giving frequent, very short, oral quizzes in a game-like atmosphere. The children might be more encouraged to listen attentively if they scored themselves on these quizzes and noted real progress in their own records of listening achievement.

Invite to class (or to a small assembly program) a community helper, such as a fireman, a policeman, a merchant, or the local postmaster. Before the program, discuss with the children the kinds of information they might secure from their guest's presentation. Following the program, invite the children to share verbally with the class the elements and techniques which helped them to remember what was said. Give special recognition to any recollections not anticipated and identified by the class

The child learns to:

RECOGNIZE AND OVERCOME POOR LISTENING HABITS

prior to the guest speaker's talk. Tape the speech for a question and answer session to further verification of what was asked and said.

K-3 / 4-6

If the children are permitted to ask questions of the speaker at the close of the program (a general procedure), evaluate with the group their listening skill as evidenced by their questioning. For instance,a child may have asked a question specifically answered during the presentation; or, an inattentive listener may even ask a question rasied previously by someone else in the group. On the other hand, a child may go to the program with a specific question in mind, listen carefully throughout,and then ask for an answer at the close of the program. Some may formulate intelligent and thoughtful questions as the program progresses (information not mentioned at the pre-assembly discussion). These displays of listening skill should be identified and commended. Invite the children to evaluate their own performance as listeners from the standpoint of attentiveness, distractions, and self-control.

Tape record a story with high interest and appeal as it is told to the class by the teacher, or an outside reader. The next day, tell the children that they should listen carefully to the story because they will be asked to dramatize it. Talk about the characters. What is each character like? What did the story reveal about the character? How did the character act?

4-6

Turn on the radio and adjust the station selector so that there is transmission interference or station overlap, or turn on both the radio and the television set at the same time. Draw an analogy between the confusion of sound in these situations and that in life situations in the homes of large families, in the classroom before the bell rings, or on the playground. How does the listener succeed in hearing what he wants to hear under such circumstances? Elicit the conclusions that one "tunes in" certain sounds and "tunes out" others - hence, that he uncounsciously filters sounds or listens selectively.

Read to the class a list of about 20 words. Prior to the reading of the list, instruct pupils to listen for words ending in *ly*, and advise them that they are not permitted to take notes. After the list has been read, invite members of the class to write on the chalkboard any of the *ly* words they can recall.

Following this presentation read a second and similar list to the class, but do not tell them which words they will be asked to recall. After the reading, have them try to recall the proper names. A comparison of the number of words they are then able to remember is often a dramatic way to point out to students the effect and importance of listening with purpose.

Listen to recordings of choral speaking that contain unison speaking, refrain speaking, and solo voices. Early experiences with choral speaking should emphasize enjoyment. Later in the year classes might elect to evaluate their own performance in this area.

The child learns to:

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

K-3

Invite a visitor to talk to the class and to answer questions about his presentations. At the close of a question period, ask the guest to tell the children what qualities they exhibited as an audience which made it easier and more interesting for him to speak to them. List the comments as the guest offers them.

Have the children bring to the classroom pictures of people or animals in listening situations. Discuss the pictures. What is the listener doing? What seems to be his attitude? What characteristics of a good listener does he exhibit? Select the most expressive pictures and exhibit them with appropriate comments culled from the discussion.

Ask the children to draw and label figures which illustrate some of the poor listening habits and display them around the room. Then have a team draw a large figure illustrating a good listener surrounded by a series of lettered placards which describe his characteristics.

K-3 / 4-6

Early in the semester have the children compile a list of standards for good listening. After the list has been thoroughly discussed, the standards set may be made into an experience chart or become the subject for a bulletin board display.

The list might include such items as:

- Know what you are listening for.
- Sit quietly and look at the speaker.
- Listen to what he is saying.
- Think about what he is saying.
- Respond courteously when response is appropriate.

Include in the discussion, but not necessarily on the list, such related items as discussing a lesson or a program as an aid to memory, and the importance of practicing listening skills whenever possible in day-to-day behavior.

In conducting a discussion, develop in the children the realization that they must listen attentively and without interrupting, respond courteously to the opinions of others when response is necessary, and allow others the opportunity to express their ideas fully. Bring them to an appreciation of this type of behavior in others when it is their turn to speak. Show them that the key to being an effective listener is the Golden Rule: "Do unto others as you would have them do unto you."

4-6

Instruct the class to prepare an oral report on "How To Improve Listening Habits." Following each report, compile a list on the chalkboard of the various tips and techniques identified during the presentations. Have the class enter the entire list in their language arts notebooks and underline those items that they must concentrate on and practice.

The child learns to:

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

Prepare the class for listening to an oral report, a taped speech, or a speaker's address by telling them the topic in advance and having them suggest items which might be included or questions which might be answered in the speech or report. List the items on the chalkboard as they are given. Then have the class listen. Afterwards, discuss with them the content of the speech in regard to the items listed on the chalkboard. As the discussion proceeds, help the pupils to discover how much they had absorbed from the listening experience and lead them to the understanding that anticipating what might be said increases one's ability to listen meaningfully. End the activity by helping the children answer the following questions.

- How does a person prepare for a listening experience?
- What does a person do during a listening experience?
- How does a person reinforce a listening experience?

Have a volunteer list the answers on the chalkboard as they are offered. Then allow the students a few days to prepare dramatizations which illustrate the items on the list. Remove the answers from sight, and have the students guess the item illustrated as each is presented.

Using a tape recorder or a record player and a set of earphones, construct a "listening laboratory" at the back of the room, in the library, or wherever space is available. Prepare a set of tapes, or use prepared tapes or records, and enable the student to practice his listening skills as often as possible. Using short quizzes based on the content of the tapes or records, have the student test himself frequently and keep a running chart of his ability to listen.

PARTICIPATION IN LISTENING 7-12

This substrand involves those aspects of listening which emphasize interaction between the listener and the speaker and the listener and his environment. These are essentially the cognitive aspects of listening - the recognitions and awarenesses of the many factors which condition the listening experience, of the responsibilities of the listener as a participant in that experience, and of the characteristics and techniques of successful listening - which are basic to the development of the skills outlined in the succeeding section.

The skills on the following pages, and the activities which define and illustrate them, are part of a K-12, spiral continuum. Since some of the activities will be more useful than others in a given situation, the teacher is expected to select from among those that are offered and adapt them to the particular needs of his students.

Developed consistently and intelligently through activities geared to his own level of achievement, the following skills should enable the student to participate in the process of listening with a sense of responsibility, a high degree of selectivity and purpose, and a greater amount of effectiveness and enjoyment.

The student learns to:

UNDERSTAND THE DIFFERENCE BETWEEN HEARING AND LISTENING

UNDERSTAND THE IMPORTANCE OF LISTENING

UNDERSTAND THE RESPONSIBILITIES OF A LISTENER

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

RECOGNIZE AND OVERCOME POOR LISTENING HABITS

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

PARTICIPATION IN LISTENING 7-12

The student learns to:

UNDERSTAND THE DIFFERENCE BETWEEN HEARING AND LISTENING

Tape record a series of conversations held either in or out of the classroom. Select those which best illustrate listener response - or the lack of it - and play them for the class. Then discuss the tapes with the students. Was the listener really listening? How can one tell? Did he hear all of what was said? Did he understand what was said? Was he thinking about what was said?

Use some of the following questions to lead the students to an understanding of the various functions of sound and the differences between hearing and listening:

- What is the function of background music?
  What is the function of background noise?
  What would daily life be like without these sounds?
- Why do students have the radio on while they are doing their homework?
  What is the purpose of a disc jockey's running dialog or a baseball player's chatter?
  To what extent does one hear what is being said?
  To what extent does he listen?
- To what extent does one listen to the lyrics of a dance selection?
  What are some of the determining factors?
- What is masking sound?
  What is white sound?
  What is pure sound?
  What are some of the industrial uses of sound?
- What is the difference between hearing and listening?

The student learns to:

UNDERSTAND THE IMPORTANCE OF LISTENING

Have the students canvass local business and industry or write to the Department of Public Safety for examples of situations in which listening is imperative for safety, or in which failure to listen resulted in error, misunderstanding, accident, or even disaster. Be sure that they differentiate between the habit of selective listening and the sudden awareness of a danger signal. Then have them present the examples they have collected in the form of oral reports, anecdotes, short dramatizations, pictures, or cartoons. The most effective of these presentations might be recorded on tape, given as part of an assembly program, exhibited in the classroom or in the school halls, collected in a scrapbook, or made into a diorama.

Have the students write compositions on the theme "If Only I Had Listened." Just prior to the actual writing of the assignment, discuss with the class the different levels of listening. Help them to discover the meaning and danger of intermittent listening, passive listening, partial listening, biased or self-protective listening, and premature dismissal. After the compositions have been completed, choose some of the better ones to be read aloud. Try to select those compositions that illustrate the pitfalls of half-listening, attention-faking, selective inattention, and "tune out."

The student learns to:

UNDERSTAND THE RESPONSIBILITIES OF A LISTENER

Without preparing the students for the experience, read aloud or play records or tape recordings of anecdotes, magazine or newspaper articles, brief dramatizations, or short passages from prose or poetry. Then give a quick quiz on the selection. Test the students' ability to listen critically and perceptively by including some questions to which the answers must be inferred from the material in the presentation and some to which the answer has not been given at all. As the students become more proficient in the skills of listening, increase the length, complexity, and level of difficulty of the selections, and the rate at which they are presented.

Have two members of the class dramatize an interview or a similar situation in which information is being sought. After the presentation, analyze with the class such items as the nature of the information asked and that received; the nature of information omitted, if any, and the probable reasons for its having been omitted; misinterpretations of questions or answers, and the means for detecting them; and changes in topic, irrelevant dialog, or interruptions, and the effect of these on the situation. To what extent was the listening behavior of both persons responsible for inaccuracies and misinterpretations.

The activity might be parodied by exaggerating the situation. For example, the dialog might take place between a rapid fire applicant and an employer who never gets to finish a question; a celebrity and an interviewer who anticipates all the answers; a tourist and a guide whose painstaking instructions are continually misinterpreted; or an irate customer and a complaint manager.

Expose the class to a variety of listening experiences via recordings or live performances: a ceremonial or political speech, a scene from a play by dramatists such as Shakespeare or Moliere, a string trio, an operatic aria, a poetry reading, a prose monologue, or a performance by a comedian. Then have the students analyze each situation in terms of the listener's responsibility. The discussions should reveal that the listener's purpose, attentiveness and response will vary from situation to situation, and that, accordingly, his preparation, attitude, and behavior must be appropriate for each type of listening experience.

The student learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

Discuss with the students some of the listening experiences they have all had. Lead them to understand that many factors contribute to the listener's comprehension and enjoyment in the situation. Among them are his bodily comfort, his ability to hear the speaker, his knowledge of or interest in the subject, his ability to understand what is being said, and the effects of the setting for the experience.

Have the students listen to a tape of Lady Gregory's *Spreading the News*, or read the play aloud in class. Then discuss the reasons why

The student learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

communication among the characters in the play was not accurate.

Have student volunteers present brief speeches as the rest of the members of the class take notes. Later, analyze the notes with the students, and discuss with them the reasons for their ability or inability to take clear notes. Is the speaker or the listener at fault? What is the relationship between them?

If the students have had little practice in this type of activity, ask the speaker to list his main points on the chalkboard before he begins to speak. Then have the listeners write the points down as they occur in the speech and list the speaker's subpoints and/or supporting material under them. This method should help both the speaker and the listeners and will ultimately phase itself out as the students become more experienced.

Announce that you will read a speech given by someone who is popular with the students, and then read a speech which was actually given by someone who is not popular with them. After the reading, discuss with the class the ideas and examples developed in the speech. Then reverse the situation. Later, discuss with the students what effect, if any, the name of the speaker had on their listening. Did they listen to both speeches in the same manner? To what extent did personal bias affect their listening behavior? How does the effect of positive bias differ from that of negative bias?

Use radio or television commercials to stimulate a discussion of the factors involved in a listening experience. How much genuine information is the listener given about the product in each case? To whom is the commercial directed? What means are used to persuade the listener to buy the product? How, and to what extent, do audiovisual effects and/or "gimmicks" affect the listener's ability to listen evaluatively for information pertinent to the product?

Discuss with the class the ways in which one listens, and then expose them via tape to a variety of listening experiences. Include, for example, selections from expository prose, poetry, drama, or music; jokes, anecdotes, or short dialogs; snatches of conversation taped in class or in the halls; or such independent sounds as the fall of rain, a gust of wind, the crackle of fire, the click of a typewriter, the whirr of an electric fan, or the passage of an automobile.

After the tapes have been played, give a short quiz and/or have the students discuss what they heard. Why did some of the listeners absorb more from the total experience than others? Why did some students get more out of certain situations than others? To what extent were the listener's interest in, experience with, and knowledge of the subject governing factors in successful listening? To what extent did the listener's general frame of mind, attitude toward the experience, and involvement in the situation affect his ability to listen effectively? How, and to what extent, did the student's listening habits contribute to his success or failure in effective listening?

Help the students to analyze the circumstances which affect their understanding and enjoyment in listening experiences. These might include some of the following:

The student learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

Physical factors - such as seating arrangements, auditory conditions, and distractions
Intellectual factors - such as the listener's mental maturity, ability to concentrate, knowledge of the subject, and understanding of the particular form in which that subject is presented
Psychological factors - such as the listener's personal frame of mind; attitude toward the experience; identification with the total situation; and reaction to certain sounds, scenes, or situations within the experience

Which of these factors is most important to effective listening in a given situation? How can the listener preclude or compensate for those factors which might detract from his understanding and enjoyment of the listening experience?

Invite a local lawyer to address the class. Ask him to describe the selection of a jury and state the reasons why the selection is made in that particular manner. Then have him explain the directions given to the members of the jury before the session begins. Ask him to state the oath required of each witness before he gives testimony and describe its significance. In addition, have him describe the manner in which each of the lawyers questions a witness, his motives for his manner and line of questioning, and the reason why the present court system allows both the prosecuting and the defending attorneys an opportunity to question each witness. Then have him describe the opening and closing statements made by each of the attorneys and their relative positions in the case.

If it is not feasible to have a lawyer address the class, the aims of the preceding activities can be accomplished through the analysis of court procedures on television, in current newspaper or research reports of record cases, in actual trial sessions, or in moot court sessions held in class. Discuss the effect of a court proceeding on the jury.

Play a recording of John F. Kennedy's "Ich bin ein Berliner ..." address; Martin Luther King's "I have a dream..." speech; one of Winston Churchill's inspirational messages to the British people, Franklin D. Roosevelt's "fireside chats," Fulton J. Sheen's or Billy Graham's sermons; a political speech; or any other oral presentation in which the speaker establishes rapport with his audience. Then discuss with the class the effect of the listener-speaker relationship on the listener's willingness to listen, on what the listener hears, and on the listener's reaction to what he hears.

Use a recent telecast of a rally or a group demonstration to stimulate a discussion of the effect of emotional factors on listening. What was the reaction of the crowd to the words of the speaker? Why did they react in that manner? To what needs or characteristics of his listeners did he direct his appeal? If another speaker attempted to turn the tide of public reaction, why did he succeed or fail?

In conjunction with a music lesson, a humanities lesson, or a lesson in literature, have the students listen to a record or a tape recording of a selection which tends to elicit a visual response. To what extent is this response governed by the student's knowledge of the

The student learns to:

UNDERSTAND SOME OF THE FACTORS THAT AFFECT LISTENING

selection or related material, his own level of experience, or his mood at the moment?

The student learns to:

RECOGNIZE AND OVERCOME POOR LISTENING HABITS

Have the students prepare a series of posters which illustrate poor listening habits. Sketches, photographs, or cutouts of current cartoon characters, popular film or television stars, friends, classmates, faculty members, or "people in the news" might be used to illustrate boredom, inattention, emotionalism, or excitement, tune-out, bias, hidden agenda, or interruption. Display the posters, and have the students identify the habit which each poster illustrates and suggest ways of correcting it.

Have the students analyze the reasons for inattentive listening in such school situations as classes, club meetings, and assembly programs. How can the conditions for listening in these situations be improved? To what extent will improvement in the conditions for listening effect an improvement in listening behavior? What are the other factors involved? How can listening behavior be improved? Have the students lead a school wide campaign for listening improvement.

Have the class hold a listening clinic during which the students analyze their individual listening problems. Have each student compile a list of his own weaknesses in listening behavior, similar to Benjamin Franklin's chart of bad habits. Then, like Franklin, have him check the chart every time he is guilty of one or another of the habits on the list, trying not to commit the error and mark up the chart.

Divide the class into groups of two or three and have the students prepare original dialogs which illustrate such poor listening habits as inattentive listening, intermittent listening, non-selective or too selective listening, premature dismissal, biased listening, or emotional listening. Select those scripts which best illustrate poor listening habits, and have their authors present them to the class either directly or by tape recording. Let the listeners guess the habit from the presentation. How might these habits be overcome?

After the students have heard the dialogs, have them determine the probable outcome of each situation, if it is not revealed in the script, and discuss with them the dangers inherent in poor listening habits.

The student learns to:

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

Have each student select someone whom he considers a particularly good listener (e.g., a fellow student, a friend, a relative, the family doctor, etc.) and write a description of him in which the characteristics he possesses as an effective listener are clearly-or perhaps subtly-illustrated.

Discuss with the class the reasons why a person who wishes to enter any field of human relations, such as social work, psychiatry, or medicine, must be an especially good listener. Help them to define the qualities by which one recognizes an effective listener. Then have each student write a composition which defines these characteristics and shows why they are necessary in any field of human endeavor, or in the specific vocation he wishes to enter.

The student learns to:

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

Allow time for questions after a speech or a similar oral presentation, and help the students to use their questions as a means of determining how effectively they listened. Some of the following considerations might be included in their evaluation:

Is the question relative?
Has the question already been answered?
Does the question require the speaker to clarify his information or to give additional examples of it?
Does the question deal with facts and information or with relationships and applications?
Does the question challenge the validity of the speaker's assumptions, supporting material, or conclusions?

Help the class to recognize those questions which give evidence of particularly perceptive listening.

Without preparing the students in advance, give a brief talk on a topic which is related to the study of literature, language, or any other ongoing program, but which develops information not yet covered in class. Then give them a quick quiz. A few days later, give another brief talk on a similar subject. This time prepare the students by telling them in advance what to listen for. Again, give the class a quiz on the information presented. Have the students compare the results of both tests and discuss the advantages of advance preparation and purposeful listening.

Before a speech is given, either in class or in an assembly, have the class discuss the issues which might be raised, the point of view which the speaker might take, and the items which might be cited in support of the speaker's stand. Have them consider the speaker's background, the occasion of his speech, and the audience to whom he will be speaking as they anticipate what he will say. Ask the students to take notes during the discussion and also while they are listening to the speech. Later, have them compare the notes they took before the speech with those they took during the speech. Did the speaker say what they had thought he might say? Did anticipating what might be said increase their ability to listen meaningfully and to ask pertinent questions?

Play a record or a tape recording of an actual broadcast which centers on controversial figures, such as Meet the Press, Face the Nation, or I Can Hear It Now. Have the students discuss the point of view taken by each speaker, the information given and the information omitted, the choice of words and expressions, and the general organization of the ideas presented. Then replay the tape or record. What did the students hear this time? The next time, precede the listening experience with a discussion of the issues at stake, the qualifications of the speakers, and the point of view they might be expected to take.

Explain to the class that people think four times faster than they are able to speak. Point out that the listener's use of this spare time determines his effectiveness in a listening situation. To substantiate the validity of the rate differences cited, instruct the class to read a passage silently while you read it aloud. After three minutes the students will probably be a page or two ahead of you. Discuss with them the things that a listener might do during the time lapse that will enable him to listen more effectively.

The student learns to:

RECOGNIZE AND DEVELOP THE CHARACTERISTICS OF AN EFFECTIVE LISTENER

In conjunction with a lesson in literature, play a tape recording of a speech, a report, or a verbal analysis and have the students take notes on the information presented. Ask them to keep in mind the material presented in the preceding lessons as they listen to the tape recording. In addition, ask them to think about what is being said, and relating it to what has been said and to what they know of the subject, anticipate what will be said. Stop the tape occasionally and test for these items either in oral or written form.

Having prepared them in advance, have the students summarize the main points of a listening experience and attempt to explain or support them orally, dramatically, or in writing with examples drawn from their own knowledge, experience, or imagination. Discuss with the class methods of reinforcing a listening experience other than summarizing, and their respective values to the listener.

AUDITORY DISCRIMINATION K-6

Auditory discrimination is the most basic part of the listening process. A child is able to produce many more sounds than exist in his language. He slowly learns to produce more specific sounds and to conciously distinguish between them. It is this decoding of auditory stimuli and the subsequent responding that makes up the listening process. Decoding correctly and responding correctly to the sound and structural units of language is of prime importance in the development of the child's language. When the child begins to respond to distinctive stimulus situations and can assign meaning to specific combinations of sounds, he has begun to achieve the perceptual discrimination necessary in the listening process.

The process of auditory discrimination begins in infancy and is relatively well developed upon entering school. This building of a "language community" directly affects the child's view of his world. It is the teacher's task to assist the child to refine and extend his ability to discriminate between the sounds and arrangements of sounds that constitute his language. The child must learn to identify as well as respond to sounds if he is to learn to read.

When the language of the child differs from the language of the school, the teacher must begin to develop the ability in the child to distinguish between the sound and structural systems of the two languages.

In addition to the elements of decoding and responding, which constitute auditory discrimination, the child must be able to respond to the affective or emotional elements of language. Activities involving rhythm, rhyme, repetition may be utilized for this purpose, for if the child is to become a skillful listener, he must be able to respond to these aesthetic elements of the language.

The statement of skills in this K-6 substrand is similar to the statement in the 7-12 substrand. As in other units of the Listening and Speaking strand, the statement of skills and their K-12 spiral development can be best understood when the activities are considered as illustrating and defining them. The teacher is urged to adapt the activities to the needs of his own pupils.

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

RECOGNIZE RHYME AND PATTERNS OF RHYME

RECOGNIZE REPETITION AND REFRAIN

AUDITORY DISCRIMINATION K-6

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

K-3

Take the class on a field trip to a farm or zoo or bring animals such as kittens, puppies, chickens, parakeets, or crickets into the classroom, and direct the children to listen to the sounds they make. Then play a record or a tape recording of animal and bird sounds and have the children identify them. Large pictures of the various animals and birds should accompany the tape or record.

Read a story to the class and choose particular children to produce appropriate sound effects (sirens, automobile horns, train and boat whistles), to underscore the story line. This activity may be repeated from time to time until all the children have participated.

Direct the children to close their eyes and to listen to and identify particular sounds such as a person walking; a book closing; paper crumpling; water running; pencil sharpener working; a door, window or drawer opening and closing; money (coins) jingling; or someone writing on the chalkboard. Lead the children to a discussion of situations in which the identification of sounds is especially important.

Play "Sound Detectives." Choose one child to be leader and another who is blindfolded to be the "sound detective." The leader points to a member of the class who asks in a normal voice, "What is my name?" If the blindfolded child makes the proper identification, the person identified becomes the new "sound detective."

In conjunction with a music lesson, play records or tapes of musical selections involving different instruments. Ask children to differentiate between sounds of the individual instruments. If possible instruments of the various sections of the orchestra may be brought into the classroom and demonstrated.

Exhibit enlarged drawings of nonsense animals such as the Kug from the Dr. Suess books. Say to the children:

> "This is a Kug. Now there is another one. There are two (Kugs)."
> "This Kug knows how to fratch. He is fratching. Yesterday he (fratched)."
> "This is a Kug who knows how to zitch. He is zitching. He does it every day. Every day he (zitches)."

Lead the children to recognize the differences in the sounds of these different forms.

Provide pattern practice in drill forms such as the following:

Teacher: (holding a picture) This is a Kug. What is it?
Children: It is a Kug.
Teacher: Now there are two of them. There are two Kugs. How many are there?
Children: There are two Kugs.
Teacher: If one is called a Kug, what do we call them when there are more than one?

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

Children: They are called Kugs.

In this manner, a reflexive recognition and response pattern can be achieved without making an attempt to teach grammatical terms for the forms used. Similar patterning may be used to teach recognition and response to other forms.

Using the same animal or a different one, introduce the children to the form for derived words (e.g., "This is a tiny Kug. What is a tiny Kug called"?) Possessives can be taught in a similar manner (i.e. "This is a Kug. He has a hat. It is the ________ hat.") Plural possessives: ("Now there are two Kugs. They both have hats. Whose hats are they? They are the _______hats.) Past tense forms can follow in the same vein. Lead the children to hear the sound on the end of the word and recognize that that sound in that situation produces a particular concept.

Ask the children to write compositions, stories, or poems about imaginary animals. Emphasize the aural difference between the various forms. Help them to discriminate aurally between individual phonemes and between appropriate and inappropriate grammatical forms.

K-3 / 4-6

Introduce the children to sound analogs (voiced and unvoiced pairs). At first, exercises may be done using the sounds in isolation and then incorporated into pairs of words that are similar.

Sound Analogs (most common)

/p/ - /b/
/t/ - /d/
/f/ - /v/

/k/ - /g/
/s/ - /z/
/ch/ - /j/
/th/ as in thin - /TH/ as in then

Sample Word List

pit - bit
pace - base
pie - buy

tot - dot
tip - dip
tense - dense

fat - vat
fine - vine
few - view

thin - this
theme - them
thesis - these

kate - gate
kill - gill
[k] came - game

sip - zip
sing - zing
sue - zoo

char - jar
cheer - jeer
choke - joke

Example:

"Here are two sounds that are almost the same. They are *[p] and [b]. Listen for the [p] sound in the following pair of words.

pug - bug

Was the [p] sound in the first or the second word of the pair?"

---

*Symbols enclosed in brackets [] represent the specific sound to be produced. Please do not confuse this with the name of the letter.

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

Continue this activity using other pairs of sounds. Initially, use monosyllibic words which are identical except for the key sound. Later the exercise may be made more complex by using pairs of words which are not similar (e.g. Kite - good) and by using polysyllabic words.

Further practice in discriminating between similar sounds may be given through the use of poems, nursery rhymes, stories, word lists, and sentences. Encourage the children to write stories using machines, animals, or people to characterize the sounds being studied. For example:

Buzz-Buzz the Bumblebee (for [b] or [z]).
Fifi the Frisky Colt (for [f]).
Victor the Airplane (for [v]).

Word lists for the sound or sounds being presented at the time should be compiled by the teacher and the students prior to the writing of the stories.

Say aloud a pair of words which are either identical or simply similar in sound. Have the children stand up or raise their hands if the words they hear are the same, and remain seated or keep their hands down if the words they hear are different. For example: Are the words in each of the following pairs the same or different?

eat - meat
run - ran
boat - bone
late - soon

Help the students to discriminate aurally between voiced and unvoiced consonants by eliciting from them words which begin with a particular phoneme, such as /b/ or /p/, /v/ or /f/, /d/ or /t/. Appoint three monitors: one to choose among those who volunteer to answer; another to preclude duplication by keeping track of the words as they are suggested; and a third to keep score. Say aloud a phoneme. The child then names another phoneme, and so the game goes. Plus points are given for correct answers; minus points are given for duplicated or incorrect answers.

The activity can be adapted to improve the child's ability to discriminate between vowel sounds or between phonemes in other than initial positions.

Construct games which involve practice in the use of consonants such as "I am thinking of a word that begins with [p], and is the name of a flower." (peony, petunia).

Make a particular sound, such as [b] or [s], or [f] and then ask the children to listen for it at the beginning, at the end, and in the middle of a series of words. Reinforce their retention by having the class repeat in unison both the sound and the series of words which contain it.

Read aloud nursery rhymes, stories, and poems that emphasize a particular sound. Have the children indicate when the sound occurs and tell whether the sound is at the beginning, the middle, or the end of the word.

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

Have the children select a sound and make a list of words having that sound in the beginning, a list with the sound at the end, and a list with the sound in the middle. Point out the importance of saying the word aloud before listing it since representations of sounds are not consistent.

Say aloud a simple monozyllabic word, such as ate, (write it on the chalkboard so as not to confuse it with eight), and have each child form a meaningful word by adding a different initial and/or final phoneme to the base word (e.g. ate, date, fate, fated, late, later). Have the children detect phonemic combinations which do not form bona fide words. Use random or alphabetical order.

Have the children listen as you read them a series of words. Instruct them to listen for a particular phoneme at the beginning of each word, and to identify the one word beginning with a different phoneme.

For example:

fair, fun, fur, vat
thin, thread, thick, train

Read aloud and use in sentences pairs of words consisting of correctly produced phonemes and phoneme substitution. Have the children pick out the one which is not correct.

For example: three - free
I have (three, free) pencils.
tick - thick
I can hear the clock tick.
fin - thin
The fish hurt his fin.
fine - vine
This is a fine day.

This type of exercise may be conducted with all of the consonant sounds to teach the child to recognize appropriate sounds through context. As the children progress, substitute a distortion of the desired phoneme in the second word in the pair instead of introducing a new phoneme. In this manner, precision of articulation can be demonstrated without placing stress on the child to perform in an area in which he is not capable.

For example:

"Sun" may be produced precisely and the initial phoneme correctly identified as "s". "Sun" may be produced for contrast so that the initial "s" sounds "slurpy," and though perhaps close enough to make the word identifiable as "sun" still not precise.

Divide the class into two sections and tell a story or say aloud a series of words containing phonemes which they are to differentiate, such as /b/ and /p/ or /v/ and /f/. Have one side listen for one of the two phoneme and the other side listen for the other. Each side gains or loses a point when it identifies or fails to identify a word which the other side has missed.

The child learns to:

IDENTIFY AND DISCRIMINATE BETWEEN SOUNDS

4-6

Compose, or have the children compose, stories in which the recognition of a particular phoneme is important. Success stories of people or animals who learned to do this might be appropriate.
For example:

Harry, the donkey, learns to know
his mother when she calls "hee-haw,
hee-haw."

Orally, expose the children to phonemic combinations which form familiar words, such as mama and papa, and to those which do not. Call on individual pupils to tell if the sounds they hear are recognizable words or nonsensical ones. Ask which pupils agree or disagree. Progress from saying the words individually to saying them in pairs and then in groups of three or more.

Assemble a list of words which the students have difficulty in hearing, and arrange them in random order. Ask the class to listen carefully as you say each word aloud and then write what they heard. Check their answers against your list, and try to improve the students' ability to discriminate between those words or phonemes which still cause difficulty.

Using simple words with which the children are aurally familiar, challenge the class to become Spelling Sleuths. Encourage them to listen carefully to the sound of the words and then guess how they are spelled. Include words which are related to those they can recognize in their reading, but which differ from them by the change of a phoneme. Avoid difficulties such as meat and meet by using the words in context, and avoid entirely such words as through, brought, and caught. The activity may be varied by having the children print the words on paper or on the chalkboard.

The child learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

K-3

Have the children label as loud, medium, or soft such familiar sounds as footsteps made with shoes, sneakers, high heels, or heavy boots; a book dropping on a table or on the floor; a shout, a conversation, or a whisper; a light tap or a bang of a hand on a desk.

Have the children locate a hidden object by listening to a rhythmic tom-tom beat which grows louder as the child approaches the object and softer as he draws away from it. After the exercise is completed, discuss with and demonstrate to the children the changes that can be made in intonation when the volume and/or tempo of beats is increased.

Divide the class into two teams. Using a musical instrument, play two different notes. (A piano works best, but a toy xylophone, a recorder, or a string instrument is satisfactory.) A child from one team is asked to tell whether the second note played was higher or lower in pitch than the first. A player from the other team responds next. The exercise continues until all members of each team have responded or a certain number of correct answers determines the winner.

The child learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

Show the class by oral example that every word when spoken in isolation has at least one stressed syllable and that some syllables receive more stress than others. Then say aloud a series of words and have the children clap or tap loudly when they hear a stressed syllable and softly when they hear an unstressed syllable. Vary the length of the word and the position of the stressed syllable.

Have the pupils listen as the teacher reads aloud a passage of factual material in a variety of ways [1] monotone [2] average inflection [3] exaggerated inflection. Discuss with the listeners the differences between the forms. Lead them to the realization of the best way to use voice to get across the idea to the person listening. The teacher might well listen to his own taped vocal inflection pattern before this exercise.

Introduce vocal variations that indicate emotional content. Show how inflection may change the meaning of the word or phrase.

For example:

> "Oh" with a rising inflection may indicate "is that so"; with a falling inflection it may indicate dismay; and with a flat intonation it may demonstrate understanding or deflation.

Have the pupils listen to and read aloud sentences and passages which indicate through changes in voice inflection, various emotional responses.

For example:

> "Who are you?" to show puzzlement, fear, anger, indifference.

Discuss with them the vocal changes which convey this feeling.

For example:

> "anger is usually indicated by a fast rate, loud voice, and medium or flat inflection.

K-3 / 4-6

Read a story in which the characters speak with decidedly different voices. Stop occasionally after a character has spoken and ask the children to identify the speaker. When the story is finished, repeat passsages of dialogue out of context and have the children identify the character who is speaking.

Read aloud a group of words and have the class identify where the stress falls in a given word. Vary the drill by using complete sentences. Further, the words or sentences may be placed on the board so that in addition to responding to the stress patterns aurally, the pupils may be introduced to the use of stress marks.

Practice may be given with drills on compound words (e.g., the difference between blue bird and bluebird) and on parts of speech. Have the children listen to short sentences or paragraphs picking

4-6

The child learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

out words that are stressed. Although an important distinction between blue bird and bluebird is juncture, we are here concerned with its effect; degrees of stress differ between the words in the two groups.

The children may be given examples of words and phrases that make use of pause and stress as aspects of rhythm to convey meaning.

For example:

Pause and stress can change the sense of the same words.
"We voted to have a red carnation."
"We voted to have a red car nation."

Discuss with the children the importance of recognizing and responding to meaningful word groups instead of the one word at a time or words that do not go together.

Prepare a literary selection in which the phrase limits are marked. Have the students read the sentences first, observing the marks. Then have them read the selection with obvious inappropriate phrasing.

Divide the class into several small groups. Have each group choose a literary selection and divide several of the sentences into word groups. Have them read aloud the sentences, pausing to separate the word groups. Which division gives the clearest interpretation? Discuss with the children the idea that stress and pause relate to phrasing. Have them locate examples in some of their readings. The poetry of Ogden Nash or Edward Arlington Robinson is suggested for this type of activity.

The child learns to:

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

K-3

Have the children march to marching music with a very strong beat. Tapping and clapping may be combined with the marching.

Ask the children to respond to rhythm in music. They may tap their feet, tap the desk with their fingers, or clap their hands. Then tap a rhythmic pattern on a band instrument or on a desk and ask the children to repeat it. Maintaining a game-like atmosphere, vary the pattern and increase its complexity.

Introduce the children to rhythm in non-musical areas - clocks ticking, the swinging of a pendulum, the sound when walking, the sound of a shade flapping in the breeze. Through discussion of these examples, lead them to understand that regularity of occurrence in a given time span determines rhythm. Let them find examples of rhythmical and non-rhythmical occurences in the classroom.

K-3 / 4-6

Present a variety of types of music - *Yankee Doodle*, *William Tell Overture*, *Tannenbaum* - to show that there are different kinds of rhythm. Discuss with the children their feelings about certain forms of rhythm and help them to understand that rhythm is one means of determining mood.

The child learns to:

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

Read aloud a few short poems with obvious but differing rhythmic patterns, and ask the children to respond to the rhythm. Then let them develop their own poems, either in oral or in written form. As a child says his poem aloud, have the class check the accuracy of the rhythmic pattern by responding to it physically.

Read aloud carefully selected passages of prose and poetry. Have the pupils pick out the basic rhythm patterns. Poetry selections might be used first since rhythm is more obvious here. This activity might be used in conjunction with material on stress to show its relationship to rhythm.

4-6

Through the use of poetry, show that pauses are included in the patterning of the rhythm to make an effective presentation.

For example: Read the following to the class:

"It was many/ and many/ a year ago
In a Kingdom/ by the sea
That a maiden there lived/ whom you may know
By the name of/ Annabel Lee." E. A. Poe

The pauses may be exaggerated in order that the children may grasp the idea. Discuss with the students where the pauses fell.

The child learns to:

RECOGNIZE RHYME AND PATTERNS OF RHYME

K-3

Ask the children to listen for words which rhyme as you read aloud or play a recording of nursery rhymes or simple poems. Rhyming words may be written on the chalkboard and compared.

Say a word aloud and have the children volunteer words which rhyme with it. Discussion should result as to why words rhyme.

Involve the children in a rhyming game. Say, but not in sing-song fashion:

Look at the bird. Look at the tree.
Which one rhymes with "you and me"?

Look at the sun. Look at the moon.
Which one rhymes with "June," "tune",
"spoon"?

Read simple poems, eliminating the final rhyming word. Invite the class to fill in the word.

Read a poem and have the children repeat the verse, but not in a sing-song fashion. Then let the children create similar verses in the same fashion.

K-3 / 4-6

Read aloud a group of sentences that contain homonyms and ask the children to listen for words which sound exactly alike. Include sentences with words which rhyme and words with similar

The child learns to:

RECOGNIZE RHYME AND PATTERNS OF RHYME

phonemes that are not homonyms.
For example:

The two girls were there, too.
He did not write the right word.
The naughty kittens lost their mittens.
Why did he hide the ball?
Little Boy Blue come blow your horn.

4-6

Have members of the class bring in limericks to read. After each is read, discuss the rhyme scheme of each. Where possible, let the pupil come to the conclusion by himself that the limerick is a form, and that its form depends upon rhyme.

Have pupils "improve" upon Lear's limericks by rewriting last lines.

Have pupils write limericks about events or people they know.

Say aloud a word such as *date* or *song* and have the students suggest words which rhyme with your example. The words might be listed on the chalkboard as they are volunteered. Then allow the students a few minutes for the preparation of original quatrains, using words from the activity. Have them present their verses orally before the class as the other students listen for the rhyme.

The child learns to:

RECOGNIZE REPETITION AND REFRAIN

K-3

Read aloud or play a recording of a poem, a nursery rhyme, or a story which contains effective use of repetition and/or refrain. Ask the children to identify the words or word groups which are repeated and then join in as the poem is recited again.

K-3 / 4-6

Read to the children a poem (e.g., *Merry Robin* by Leland Jacobs, *The Wind* by Robert Louis Stevenson, *I Heard a Bird Sing* by Oliver Herford) and have them identify the refrain. The poem may then be used as a choral speaking exercise to give the children a feeling for the use of refrain in conveying an attitude. Many other children's poems may be utilized in this way with the children reciting the refrain in unison.

Read to the children and/or have the children read and tell stories that make use of refrain.

Have the children listen to tongue twisters (e.g., *Peter Piper Picked a Peck, Esau Wood Sawed Wood, If a Woodchuck Would Chuck*) and discuss with them the kind of reptition that is involved. Have the children provide other examples either from prior experience or by writing their own. These tongue twisters may then be used for practice in phrasing, stress, articulation, and so on.

Have the students examine their names and those of their classmates for examples of alliteration, assonance, or consonance.

AUDITORY DISCRIMINATION 7-12

Auditory discrimination is the most fundamental aspect of the listening process for it consists of decoding and responding to distinctions between sounds.

The material in this substrand is designed to help the student refine and extend his ability to discriminate between the sounds and arrangement of sounds which constitute language. Like those in the other parts of *Listening and Speaking K-12*, the skills, and the activities which define and illustrate them, are part of a K-12 spiral curriculum. Since some of the activities will be more useful than others in a given situation the teacher is expected to select from among those that are offered and adapt them to the particular needs of his students.

Consistent and intelligent practice in auditory discrimination should develop in the student those skills and awarenesses which will enable him to interpret what he hears and to function adequately within the framework of his oral environment.

The student learns to:

DISCRIMINATE BETWEEN SIMILAR SOUNDS

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

RECOGNIZE RHYME AND PATTERNS OF RHYME

RECOGNIZE REPETITION AND REFRAIN

The student learns to:

DISCRIMINATE BETWEEN SIMILAR SOUNDS

Ask the school nurse to explain the use and purpose of an audiometer - an instrument designed to measure the subject's ability to hear sounds of various frequencies in each of his ears. If possible, have her teach the students how to conduct "sweep tests" and then let them measure each other's acuity of hearing.

Have each student give a lecture-demonstration on the importance of auditory discrimination to a mother, a doctor, a musician, a tunesmith, a mechanic, a tourist, an anthropologist, or a spy. The student might use the sounds he produces for his demonstration to test the auditory perception of his listeners.

Have the students illustrate what might happen if a person acts upon information he has not heard correctly. For example, some might draw cartoons, or cut pictures from magazines and add comic "balloons" which indicate what the speaker says and/or what the listener hears. Those who are clever might develop jokes or puns based on words or phrases which sound alike and which could therefore cause confusion if not heard correctly. Other students might demonstrate the listener's need to discriminate between similar sounds by original dramatizations, tests involving the listening audience, or brief speeches which pinpoint the sounds which are difficult to distinguish, and suggest ways of sharpening one's perception of them.

Arrange for the use of an oscillograph or an oscilloscope, and ask one of the science teachers or a capable student to explain its use and purpose. Then have him demonstrate the use of the instrument in measuring pitch with a set of tuning forks. Ask the class to watch the image on the screen as notes in the same frequency are sounded by a tuning fork, a pitchpipe, a flute, a stringed instrument, a reed instrument, a horn, or a human voice. Which of these sounds is purest in pitch, an indicated by the oscilloscope? Which is the richest in texture or quality?

Ask the science teacher or student to set the instrument so that only volume will be measured and then strike a tuning fork. Have the class watch the change in the height of the waves on the screen as the sound diminishes. Then ask the students to discriminate aurally between various degrees of volume in vocal sounds, instrumental sounds, or both, and check their conclusions against the record on the graph or the image on the scope screen.

Have the students watch the scope screen as they listen to segments from a variety of language experiences, such as conversations in the corridor or the cafeteria; a classroom session; speeches, discussions, debates, or lecture-demonstrations; radio or television commercials; business letter dictations; scenes from a play; limericks; lyric or dramatic poetry; anecdotes or short stories; or descriptive prose passages. What

The student learns to:

DISCRIMINATE BETWEEN SIMILAR SOUNDS

does the oscilloscope or, preferably the oscillograph, reveal about sound patterns in speech and oral literature?

Ask one of the art teachers to give an illustrated lecture on the methods used by artists to render various types of sounds in drawings, paintings, and sculpture. Those students who have an aptitude for the visual arts might sharpen their ability to discriminate between similar sounds by listening carefully to the language and nonlanguage sounds which surround them and attempting to render them in line, texture, and/or color.

Have the class listen to an oral reading of a passage from prose or poetry in which onomatopoeia has been used effectively. Edgar Allan Poe's *The Bells* is a prime example. How well has the poet matched with language the sounds of sleighbells, wedding bells, firebells, and death bells? If tapes of these bell sounds are available or can be made, the students might be interested in using the oscillograph to evaluate Poe's success. Students with an aptitude for creative writing might sharpen their ability to discriminate between similar sounds by listening carefully to the language and nonlanguage sounds around them and attempting to render them in original free verse.

Using language lab facilities or tape recorders, have the students distinguish between plosives carefully made and those mumbled with characteristic lack of force and energy. Such word pairs as the following might be used for this activity.

berry - very
robe - rove
tide - thide
dime - thime
little - lil or with glottal stop, li l
kitten - ki n
saddle - sa l or sa
tests - tess
insists - insiss
wrists - wriss
crusts - cruss
wanted - wanut or wanna

In each case, the implosion or the actual closure must be made if the explosion is to have the required force.

Use drills such as these which follow to sharpen the students' ability to discriminate between similar sounds:

Have the students listen to and distinguish between words which sound similar as they are read aloud in lists of pairs. Examples:

theme - seem
thick - sick
worth - worse
myth - miss
dough - though

pets - pests
ghosts - coasts
coasts - coats
bitter - bidder
eternal - internal

Have the students read the lists aloud and determine the difference between the words in each pair.

The student learns to:

DISCRIMINATE BETWEEN SIMILAR SOUNDS

Examples:

theme	seem	[th]	[s]
worth	worse	[th]	[s]
dough	though	[d]	[th]
pets	pests	[ts]	[sts]
ghosts	coasts	[g]	[k]
coasts	coats	[sts]	[ts]

Have the students read aloud a list of words which emphasizes a particular sound or cluster, and then read another list which emphasizes a similar, but different, sound or cluster.
Examples:

[ng]	[ng k]
single	ink
finger	flanked
English	larynx
language	Bronx
anguish	conquer

Such lists are found in many voice and articulation texts. It is important that the students distinguish between minimal pairs of voiced and unvoiced words, between minimal pairs with adjacent points of articulation, between minimal pairs with different vowels, and between minimal pairs involving clusters. Placement clues can be used in these activities to help the students to differentiate between difficult consonants and consonant clusters.

Practice in discriminating between similar sounds can be extended through the use of poems and stories. Choral readings and oral interpretation activities are particularly useful. In order of efficiency for achieving the purpose, drills rank first, choral reading second, oral interpretion third, and dramatization last. These latter activities are good reinforcers.

Examine common misspellings for the relationship between mispronunciation and misspelling. Habitual misspelling is frequently a sympton of poor auditory discrimination. For example, the writing of *athelete* for *athlete* probably represents an inability to discriminate between the sounds of two forms.

Auditory discrimination is frequently difficult for junior high and high school students who are accustomed to thinking of words as groups of letters rather than as groups of sounds. To encourage them to think of words as sounds:

Select a sound and have the students list as many words as they can find in which the sound is represented by different letters and combinations of letters.
Examples:
[o] boat, vote, cold, though, show, etc.
[i] eat, feet, delete, cheese, vaccine, field, etc.

Provide a list of words and ask the students to read them aloud. Ask members of the class to list the number of sounds in the words. This activity will usually function on the phonemic level:

once	/w u n s/	4
anguish	/a ng g w i sh/	6
judge	/j u j/	3

But it can also lead to an interesting discussion and to practice in rather fine discrimination as students handle such concepts as syllabic l's (battle, settle) and syllabic n's (mountain, rotten), and the distinction between [ŋ] and [ŋg] (finger - /fiŋ gər/ 5) and (singer - /siŋ ər/ 4) etc.

The student learns to:

DISCRIMINATE BETWEEN SIMILAR SOUNDS

The students may wish to have a means of writing words as sounds, at which point you might introduce the International Phonetic Alphabet. IPA can also be used as a visual clue to help students to differentiate between sounds that are difficult to discriminate.

Explore dialects with the class. Start by using words which are likely to be produced in a number of ways (bad, bath, man, log). Vowel sounds may vary in each of these words as a result of geographical and social differences. What relationship exists among several sounds used for the same word? Are they ways of producing the same phonemes, or do the differences cause the phoneme, and therefore the word, to change? Where language lab facilities are available, allow the students to compare and contrast their own sound systems with model usage.

Ask the students to listen carefully to various urban dialects around them. If they live in suburban or rural areas, have them listen to dialect recordings; or excerpt selections from fiction based on urban life and have them read the excerpts aloud. Urban students may wish to examine rural dialects as well. Have the students pick out those features which distinguish variations of these speech patterns from their own. They will have to discriminate between sound systems, arrangement of words, and word endings, and become aware of vocabulary differences. The students should be led to understand what these differences are.

Have the students listen to regional dialect recordings or recordings of speakers from various parts of the country (the deep South, the Southwest, the Midwest, etc.) and pick out the specific sounds and other identifying characteristics through which one can differentiate between regional dialects. Interested students may want to investigate the background that led to the development of a particular regional dialect.

Explain to the class that, just as some syllables receive more stress than others in particular words, so some words receive more stress than others in particular word groups. Include among your examples some sentences in which the same words appear but receive different degrees of stress. Then say aloud a series of sentences, and have the students identify the stressed words.

The student learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

The activity might be supplemented by having a student for whom English is a second language teach the class a few basic phrases by means of oral pattern drills.

Play a recording of various foreign languages for the class, or have those students for whom English is a second language speak or read a passage aloud in their native tongue. Discuss the stress patterns for each language, as well as the general placement of stress on the words. The use of a foreign language will eliminate the reliance on familiarity with the words themselves to determine

The student learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

stress. Point out that variations in stress may distinguish English adaptations of foreign words from their native counterparts. It should be remembered, however, that the purpose of the activity is to enable the students to identify stress, not to show them where it belongs. Teachers of foreign languages can be particularly helpful in this activity.

Use the overhead projector or write a simple sentence on the chalk board and help the students to see the relationship between stress and meaning by stressing a different word each time you read the sentence aloud. Reinforce the experience by having the class join you in chorus.

Example:

I don't like him.
(Others might like him, but I don't.)
I *don't* like him.
(No, you're wrong - I don't like him. The statement refutes an opinion, either expressed or implied.
I don't *like* him.
(I may not be quite sure how I feel about him, but I know I don't like him. The listener can expect descriptive details, qualifying phrases, and/or reasons.)
I don't like *him*.
(I may like a number of other people, but I don't like him.)

Help the students to understand that these examples represent four different sentences, despite the fact that the words, their meaning, and their ordering within the sentence are the same. Help them to understand the significance of stress as a clue to meaning and encourage them to listen actively in oral language situations. If some of the students speak a foreign language fluently, ask them to illustrate how changes in stress affect the meaning of word groups in that language. Local residents for whom English is a second language might also be helpful in this activity.

Show a film such as *The Sounds of Language*, one of a series of films produced by the Modern Language Association of America on the principles and methods of teaching a second language.* Using the situations in a Spanish class for English speakers as its base, the film explains various language sound systems and points out that one of the problems in learning a second language is the tendency to carry over the sound patterns of one's native speech. What is the relationship between listening and speaking?

In conjunction with a lesson in spelling or vocabulary, have the students pronounce and define each of the words in a pair of homographs such as the following:

ad'dress - ad dress'
con'duct - con duct'
con'flict - con flict'
con'tent - con tent'
pro'duce - pro duce'

The students should note that a shift in stress in homographs indicates a change in word form.

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*Distributed by Teaching Film Custodians, 25 West 43rd Street, New York, New York 10036. 32 min. b&w. 1962.

The student learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

Have the students suggest sentences which vary in meaning according to the speaker's stress, pause, or inflection.
Example:
Why are you going to marry John?
Why are you going to marry, John?
Why, are you going to marry John?
Why? Are you going to marry John?
Why? Are you going to marry, John?

Read aloud a scene from a play or a short story told in the form of a dialog which requires a number of changes in voice inflection. Then ask the students for some of the statements and some of the questions they heard as you read. Discuss with them the means by which they differentiated between the two, and have them say a few sample lines both as a statement and as a question.

Demonstrate the variety that exists in vocal production by reading aloud a series of simple sentences, a short dialog, or a poem. How do the speaker's intonation patterns aid the listener's comprehension, enjoyment, and appreciation of what is said?

Play recordings of the Yoruba "talking drum."* In some of these, the artist first relates a proverb in English, then chants it in Yoruba, and finally plays it on the drum. If possible, secure the use of an oscillograph or an oscilloscope and ask the students to watch the image on the screen as they listen to the recordings. How closely do the pitch and stress patterns of the talking drum match those of the artist's voice?

Then use the oscillograph to record the sound properties of conversations in class, dialogs, discussions, or selected readings. Some of the students might like to use the graph as "sheet music" and attempt to match the vocal sound patterns on an instrument such as bongo drums or a guitar. Ask the other students to determine how close these instruments come to the success of the talking drum in matching vocal sound patterns. Use the oscillograph as the final judge. Students with an aptitude for music might sharpen their awareness of vocal sounds by listening carefully to those about them and creating "musical compositions" based on the intonation patterns they hear.

List a few lines such as the following on the chalkboard and have student-volunteers say them aloud:
What did you say?
I left it right there on the table.
Where have you been all this time?
One more peep out of you and I'll break every bone in your body!
Who's there?

---

*Selections from *The African Child in Nigeria*, a series of tapes and an accompanying script, and the bands which deal with Yoruba poetry, the effect of tonal inflection on Yoruba, and the reproduction of Yoruba language by the talking drum from the tapes of Nigerian music selected, assembled, and produced by Fela Sowande are particularly useful for this activity. These materials can be secured at a slight charge from the Broadcasting Foundation of America, Suite 1810, 52 Vanderbilt Avenue, New York, New York 10017.

The student learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

Did each of the speakers say the same line in the same manner? Why, or why not? How might a given line be spoken by different people? For example, have the students say a line accusingly, wonderingly, fearfully, threateningly, dazedly, etc., or in the manner of a little boy, a stern parent, a timid old lady, a gruff workman, a gently clergyman, a stalwart leader, etc. Call attention to the fact that listeners recognize these characteristics on the basis of what they hear. How does a playwrite or a director indicate how a particular line should be delivered? What does the actor's expression contribute to the illusion created in the play as a whole?

Have the students prepare brief scenes for radio presentation, using dialog and heightening intonation change for emphasis. Human relationships such as the following are particularly effective for this type of presentation:

- An older student helping a new girl in school
- A person quietly outwitting a bossy, domineering type
- A couple who become reacquainted after drifting apart

Help the students to understand that juncture exists not only at the end of a sentence but also between words within the sentence, and that the particular quality of the juncture helps the listener to distinguish between such phrases as "a name" and "an aim" or "I scream" and "ice cream." Why does a person who has a reading knowledge of a foreign language often have difficulty when he hears it spoken?

Have the students listen for the effect of stress on pronunciation. Changing stress changes vowel sound. An obvious example in the English language is the difference between an apple (meaning only one) and an apple (meaning any apple). The same effect is observable in English adoptions of foreign words and foreign adoptions of English words. As the stress changes in each of the following examples, either the unstressed syllable is omitted entirely or the vowel in the unstressed syllable is pronounced as a schwa:

Chocolate, a Spanish word, is stressed chò čo lá té, but its cognate in English is chók lét.
Kimono, a Japanese word, is stressed kí mó no, but its cognate in English is ki mó na.
Radio, an American-English word, is stressed rá dî ò; its cognate in Japanese is rǎ djó.

In conjunction with the study of literature or the humanities, have the students listen carefully to the intonation patterns of the speakers in a British film or recording. How does the sound of British English differ from that of American English? What are the identifying characteristics in each case? (The emphasis here should be on intonation rather than on pronunciation or vocabulary.)

Duplicate and distribute selections from the poetry of such authors as E. E. Cummings or William Carlos Williams. Allow the students time to read their copies, and have one of them read a particular selection aloud. Have several students read aloud the same selection. Are the intonation patterns the same in each reading? How do variations in stress, pause, juncture, and inflection affect the listener's understanding and enjoyment of what he hears?

Ask the class to listen carefully to the intonation patterns of the characters as they watch a film or listen to a recording of a Shakespearean play they have read either in or for class. How has the actor succeeded in transforming dialog written in blank verse and closed couplets? If possible, enable the students to hear several oral interpretations of the same soliloquies. What differences are there in the listener's interpretation of the dialog? Selections from Browning's dramatic monologs, Frost's poetry, or Masters' *Spoon River Anthology* can also be used for this activity.

The student learns to:

RECOGNIZE INTONATION PATTERNS AND THEIR EFFECTS ON MEANING

Read aloud a selection such as Tennyson's *Break, Break, Break;* Langston Hughes' *Cross;* or Antonia Machado's *Poems,* and help the students to understand that both stress and pause are integral parts of the rhythmic pattern.

The student learns to:

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

Demonstrate that speech has rhythm patterns by having the students read aloud some of Don Marquis' "archy letters." Despite the fact that neither punctuation nor capitalization has been used, the letters are easily read and understood because they follow the rhythm patterns of American speech.

Demonstrate the rhythms of speech by playing a recording of conversation or dialog spoken either in English or in a foreign language. If printed copies of the material are available, the students might indicate stress, pause, glide, and juncture as they hear them. If not, the students might sketch the rhythm patterns as they hear them, play them on an instrument such as drums or a guitar, or simply listen.

Read aloud carefully selected passages from both poetry and prose, and have the students pick out the basic rhythm patterns. Selections from poetry might be used first, since rhythm is more obvious here than in prose. However, parts of Rachel Carson's *The Sea Around Us*, "Tom Outland's Story" in Willa Cather's *The Professor's House,* selected portions of Herman Melville's *Moby Dick*, and Joseph Conrad's *The Mirror of the Sea* are such good examples of rhythmic prose that they can be scanned and treated as poetry; and James Agee's fragment of an autobiography is so expressive that Samuel Barber has set it to music in his *Knoxville: Summer of 1915*. Ernest Hemingway's *The Killers* and parts of James Baldwin's *The Fire Next Time* and Albert Camus' *The Plague* are good examples of the author's use of rhythm to underscore the meaning or impression he wishes to transmit to the reader. Help the students to understand the effects produced by rhythm in both poetry and prose.

Expose the class to the various elements that affect rhythm and mood and have the students listen for the relationship between them. For example, they might analyze the sounds of selections from poetry in different meters, from poetry in the same meter but designed to be spoken at different rates, or from poetry in which the basic rhythm pattern has been altered by changes in

The student learns to:

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

sound combinations. Speeches, particularly those which contain much parallel construction, are also useful for this activity.

It is often easier to introduce the relationship between rhythm and mood and the elements which affect them by having the students first listen to music. Play recordings of marching music, such as *Stars and Stripes Forever* and *Pomp and Circumstance* (What accounts for the difference between the two selections?); of dance music which is currently popular among teenagers; of a waltz, a minuet, a sarabande, a flamenco, or more familiar Laten tempos; or of selections from ballets such as *Billy the Kid, Firebird, Ivesiana,* or *Swan Lake*. Encourage the students to describe their reactions to certain rhythms and lead them to an understanding of the use of rhythm as a means of establishing mood.

Read aloud or play recordings of a variety of selections from poetry. Help the students to hear the rhythm patterns, distinguish between them, and relate them to the substance of the poem in each case. Then use recordings such as Edith Sitwell's poetry readings set to music or the currently popular poetry used with jazz accompaniment to stimulate the students to do the same. Have them select a ballad or a poem - or write one of their own; set it to music; and tape-record it for class presentation.

Ask the other class members to listen carefully as each is presented and evaluate the accuracy with which the composer has matched the rhythm of his music to the rhythm of the poem.

In conjunction with their study of poetry, read aloud or play recordings of selections which exhibit a variety of verse techniques. Then discuss with the students the nature of the rhythm and rhythmic patterns they heard and the variations in the use of the same patterns by different authors. For example, how does the couplet differ in sound when used by Chaucer, Pope, Keats, or Browning? How does the sound of the sonnet form vary in selections from such authors as Petrarch, Spenser, Shakespeare, Milton, Wordsworth, Baudelaire, Rimbaud, or Elizabeth Barrett Browning? (The selection should be heard in the language in which it was originally composed.) Perhaps the poem has no established pattern of rhythm. If so, why is it possible to design a poem or a prose passage without a formal pattern and still have rhythm? What are the characteristics of Hopkins' "Sprung rhythms" or the freer stanzaic forms of contemporary works?

Have the students listen carefully as you read aloud whole prose selections from literature, or certain parts of them. Then discuss with the students the answers to such questions as the following?

How do the rhythm patterns of E. B. White's *Walden* differ from those in Thoreau's, and how does each serve the author's purpose?

In what respects does the rhythm of certain portions of *Moby Dick* differ from that of others, and what function does it serve in each case?

What are the rhythm patterns in *Tom Sawyer* or *Huckleberry Finn*, and under what circumstances do they differ?

How do the rhythm patterns of *Mourning Becomes Electra* differ from those of *Death of a Salesman*?

How do the rhythm patterns of contemporary writers differ from those of writers from earlier periods?

The student learns to:

RECOGNIZE RHYTHM AND RHYTHMIC PATTERNS

Read aloud or play a recording of selections of poetry in which the rhyme scheme differs. Begin with examples of more obvious patterns of masculine end rhyme and progress to examples of more complex patterns of internal and end rhyme, masculine and feminine rhyme, and direct and oblique rhyme. Many of the more complicated rhymes become clearer through participation in choral reading.

Acquaint the students with such variations as internal rhyme, assonantal or oblique rhyme, hyphenated rhyme, or the rhyming effects of repetition. Then read aloud or play a recording of poetry which exhibits these characteristics and have the students listen for them. Help them to reinforce their auditory perception by frequent listening experiences, by reading aloud often, and by writing original selections for oral presentation. It is not important for the students to memorize the labels given to the various types of rhyme; but it is important that they be able to recognize rhyme and patterns of rhyme, their variations, and their effects on language.

The student learns to:

RECOGNIZE RHYME AND PATTERNS OF RHYME

Play a recording or lead the students in a choral speaking exercise, using such poems as Lindsay's *The Congo*, MacLeish's *America Was Promises*, Poe's *The Raven* and *Annabel Lee*, and Sandburg's *The People, Yes*. Then have them cite examples of consonance, assonance, and alliteration, or emphasize those sounds which represent them. Have the students also identify examples of repetition and refrain, or join in a chorus when these items are read.

Have the class examine the words to some of the currently popular songs. In addition to the rhythm and rhyme patterns of the lyrics, have them take particular note of the songwriter's use of repetition and refrain. Then have the students write their own lyrics to the melody, making use of repetition and refrain. These might be based on a school, local, or national issue or have some bearing on the ongoing classroom studies.

Have the class examine the use of repetition and refrain in slogans and jingles on radio or television commercials.

SPEAKING

PARTICIPATION IN SPEAKING K-6

Oral communication is a part of the child's every day world. At an early age he learned to express his wants, desires, and thoughts orally. Through feedback from his audience, he learned to modify his initial attempts. PARTICIPATION IN SPEAKING seeks to help the child further control and direct his speech and to enjoy a wide variety of speaking situations.

The activities suggested in this sub-strand are designed to involve the child in situations where he uses oral communication for specific purposes and where he must interact with his audience. He is encouraged to speak both with and to a group. He is introduced to the various forms of speaking and learns to recognize the usefulness and appropriateness of each. He learns the importance of responsibility in speaking and the need for preciseness and accuracy.

The child learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE.

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY.

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING.

ADAPT TO THE AUDIENCE.

PARTICIPATION IN SPEAKING K-6

The child learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE

K-3

Each day have the children participate in planning the day's activities. Have them sit in a circle and through guided discussion, decide on those tasks that need to be done and those things they would like to do that day. Help them to recognize that by talking over the day's plan they are able to communicate the things that they want to work on and you are able to communicate the things that you'd like them to do and that together you are able to plan the day's activities.

Introduce the children to discussion groups by having them first share experiences in small, informal groups. Introduce a topic and lead the children into expressing their thoughts about it.

For example:
Did you have fun in the snow yesterday? What did you do?

Reintroduce the topic as necessary to keep the children on one subject.

Encourage the children to bring toys, books, and other items of interest to class. Introduce them to Show and Tell by having them informally tell a small group about their treasure. When a particularly intriguing item, or a particularly glib speaker, has captured the interest of a small group, have this presentation given to the total group. Later the children may be asked to speak directly to the total group.

Ask various children to tell stories from their reading to the other members of the class. Lead the children to recognize that they can communicate the ideas and the events in a story in this manner.

K-3 / 4-6

Discuss with the class the purpose of speaking in or before a group. Elicit the idea that one speaks to be understood and that the most important aspect of speech is communication.

4-6

Read to the class a brief selection on a subject familiar to the children but made up of non-sense sentences -- sentences created from recognizable words that make no sense when put together. Discuss with the pupils their response to the material.

Why didn't you understand it?
How could the selection be improved so that it could be understood?

Make it clear to the pupils that no communication took place because there was no exchange of ideas between speaker and listener.

The child learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE

Read a short poem to the class in a declamatory style. Analyze the delivery with the pupils and then read the poem with the intent of making its content understood. Have the class contrast the readings in terms of the communication that took place.

Discuss with the children topics that give them an opportunity to express their likes and dislikes, for example:

Games I Like To Play
Food I Dislike
Stories I Enjoy

As the children present their views, encourage them to speak loudly enough to be heard and understood by all members of the class.

Plan regular discussion periods on topics related to class activities. Encourage the pupils to give progress reports on group and individual projects, to bring up for discussion any problems encountered in group work, and present new ideas or approaches that they would like to try.

Have the class create a list of positive speaking habits. After a discussion of this list, ask the students to formulate a set of rules for good speaking. These rules may be used as the subject of a bulletin board and referred to when needed. This list might include:

Be prepared before you speak.
Think about what you are saying.
Speak to the audience.

The child learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

K-3

During sharing time, expand Show and Tell by giving the children themes such as:

Something that made me happy
Unusual sounds I heard on the way to school

Encourage the children to describe such incidents and experiences vividly and accurately. Welcome gentle questioning from the listeners to underscore the factual nature of the report.

Ask each child to bring to class a rule for home safety, for bicycle safety, or for good manners. Let each child give and explain his rule. Help him to make accurate and careful reports through discreet questions.

Using an area map sketched on the chalkboard, ask various children to explain directions of how to get from their homes to school. Encourage them to describe landmarks on the route. Help the children to recognize those directions which would be easiest to follow because of the precision and accuracy with which they were given.

The child learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

Ask individual children to teach the class something they know such as:

How to make a kite
How to make paper hats
How to use a multiplication table

Lead the children to recognize the importance of giving these directions slowly, precisely, and accurately.

Invite the children to create simple games and to teach them to the class. Where confusion results, discuss the reasons for this and then have the leader review the rules for the game.

K-3 / 4-6

Read the story, "The Boy Who Cried Wolf," to the class and discuss why the boy wasn't believed. Then extend the discussion to the effects of innacurate reporting in various situations. Encourage the pupils to relate incidents from their own experiences when they had difficulty because of incorrect information.

Ask the children to make up a story based on a factual experience that they have had or that they have read about Ask them to create tall tales by adding fanciful details to the story. After each child has told his story, have him tell it as it really happened. Discuss the two versions asking such questions as:

Which of these could have happened?
If someone wanted to know only the facts about what happened, which version would he have to use? Why?

4-6

Discuss with the class how misreporting or failure to report important incidents could have far-reaching results. Then have them divide into groups of five or six and develop short dramatic skits that illustrate what might have happened if certain historical events had been grossly misreported, or not reported at all, such as:

Our astronauts reported finding men on the moon.
Columbus arrived in the new world, decided to stay, and no one ever heard from him again.

Stage a simple incident for the class such as having a child shout a word, run about the room, and then return to his seat. Invite the class to describe what happened. Discuss any variations in the children's observations of what happened. Then discuss questions such as:

What made the facts difficult to determine?
Were all those who described the incident honest?
Why were there variations?

Lead the children to recognize that sometimes our own emotions, experiences, and attention affect the way we see something and thus have an affect on our accuracy.

Assign the children to select a country that they think they would enjoy visiting. Have them research information on that country and prepare a two minute report for the class. Instruct the children to be particularly careful to report their findings accurately and to be prepared to explain where they found their information.

The child learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

Tape some radio or television commercials which extend truth. Allow the class to set up committees, each to investigate one such commercial. Discuss such questions as:

To whom is the commercial directed?
What does the commercial claim the product will do?
Are these claims completely true?
Can you check the claims made?
What might happen if more commercials stuck to accurate facts?

Through discussion, help the pupils to understand how unbiased reports can be constructed even on subjects of a controversial nature. Then prepare informational reports in the form of newspaper articles and news broadcasts. Discuss the precision and accuracy of these.

Discuss with the class the many ethnic backgrounds of the people of our country and the contributions these backgrounds have made to our nation's development. Then, have the children research various outstanding individuals and prepare reports on their contributions. Ask them to substantiate any conclusions they state by citing specific information and sources.

The child learns to:

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING

Provide the children with concrete objects such as dolls, toy trucks, puppets, and dioramas of farms or circuses. Ask them to make up and tell stories about these objects. Two or more children might be asked to participate in a spontaneous dramatization using the objects provided.

Have the children look through magazines for pictures which tell a story. Show them how to cut the pictures out and project them by means of the opaque projector. Ask each child to tell a story about his picture.

Story Telling
K-3

Ask the children to think of some topics that would make good stories. List these on the chalkboard.

K-3 / 4-6

Example:

The landing of men from outer space
An African safari

Have various pupils choose a topic and tell a story about it.

4-6

Discuss with the children the elements of a good story. These may be listed on a chart for easy referral and might include:

Setting
Characters

The child learns to:

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING

Problem
Climax
Solution

Discuss how each of these adds to the total story. Have the children decide on one of the elements such as characters and identify an example:

> Main character - a little old man dressed in a raggedy raccoon coat who seems grouchy but is really very kind.

Then, have various children build a story around the chosen element. Help the children recognize how the stories differ because of the variance of the other elements.

Discussion
K-3

Develop a surprise drawer by setting aside a special place for keeping objects and pictures which the children bring to school. Invite the children to go to this drawer in small groups during free time. Encourage them to talk together about the items they find in the surprise drawer.

Have small groups of children prepare scenes from recently read stories for dramatization. Guide the groups in discussing which scenes to dramatize and in deciding on role assignments. Lead the children to recognize the important part this discussion plays in preparing their presentations.

K-3 / 4-6

In a class or group discussion, select, or have the children select, a chairman. Discuss the duties of the chairman, such as to choose whose turn it is to speak, to see that all have a chance to speak, and to keep the group on the subject. Show how having a chairman improves the discussion period.

4-6

Have the class divide into groups to prepare social studies reports. Each group may take a different phase of the unit such as:

Mexico

Group I - Economics
Group II - Geography
Group III - Occupations
Group IV - History
Group V - Culture

Then each pupil in each group would be responsible for one phase of that group's topic, such as:

Group I - Economics

Bob - Natural Resources
Carol - Women's Role Today
Betty - Women's Role in the Past
Peter - Industries
Fred - Agriculture

When each group gives its reports, have that group sit together in front of the class. Encourage a question and answer period at the end of each group's report. At the end of all reports talk with the class about this discussion technique. Lead them to recognize the value of the symposium.

After a general class discussion in which various points of view have been expressed, ask a group of children to form a panel to continue the discussion. At the conclusion of this, help the pupils see the purposes and advantages of the panel discussion technique.

The child learns to:

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING

Play for the class a recording of a meeting being conducted using parliamentary procedure. Then discuss the rules the children heard and the purpose of these rules. Have a group of children research the basic rules of parliamentary procedure and report these to the rest of the class.

Direct a group of students to dramatize a meeting in which they illustrate the use of parliamentary procedure. Discuss this with the class emphasizing the need for each of the procedures demonstrated.

Ask the pupils to keep a record of the meetings they attend that are governed by parliamentary procedure, such as scout meetings, 4-H meetings, and student council meetings. Have them evaluate the process as it is used in these meetings and present their observations to the class.

Types of Speeches

4-6

After a speaking situation, discuss with the class the method used and why it was most suitable. They might raise questions such as:

Why did choral speaking best suit this situation?
Would some other form have worked as well?

What can be learned from a creative dramatic situation that cannot be learned from oral reading?

Why did we need to use parliamentary procedure for this discussion?

Why didn't we need to use parliamentary procedure in today's discussion?

Invite a parent, or teacher, who has a particular interest in a unit under study to speak to the class. Later, discuss the type of presentation given and the purposes of the speech. Have the pupils identify the answers to questions such as:

Was this speech a lecture?
Was the speech meant to inform or entertain or both.

Before the pupils start preparing for an oral presentation help them identify the purposes for the presentation. Guide them in choosing the best form for their purposes.

The child learns to:

ADAPT TO THE AUDIENCE
K-3

Set up various corners in the room which will encourage spontaneous role playing, such as housekeeping corner, a store corner, and an office corner. Encourage the children to play with these during free play time.

The child learns to:

ADAPT TO THE AUDIENCE

Observe the play and occasionally help the children through guided questions such as:

Would Mary talk to her mother like that?
Would the storekeeper scold his customers?

Set up a series of role playing activities for the children including teacher-child, mother-child, and child-friend situations. Have the children improvise dialogue to develop the situation. After the series has been presented, discuss the differences in the way the child spoke to the other character in each scene. After the discussion, continue with more scenes so the children will consciously adapt to the various roles in which they are placed.

K-3 / 4-6

Elicit from the children examples of their adaptation to an audience. Questions such as the following might be considered:

How would you ask your mother for something you wanted?
Would you ask your father in the same way?
How would you tell a story to your baby brother or sister?

Encourage the children to cite specific examples from their own experience which illustrate this adaptation.

4-6

After the pupils have presented oral reports, discuss with them the possibility of presenting these to another class or in an assembly. Elicit the changes they will need to make in their presentations for this new audience. Guide them in making these changes and in delivering their speeches.

Have the children prepare illustrated reports to be presented to their parents. Discuss with them the items that need to be considered for presentation to this audience. Lead them to conceptualize the nature of adaptation to situations by calling their attention to differences in approach used here from those used in regular classroom reports.

PARTICIPATION IN SPEAKING 7-12

PARTICIPATION IN SPEAKING emphasizes the interactive nature of language. It seeks to help the students learn to control and direct their speech and to enjoy oral communication situations.

Throughout each day the students are engaged in a wide variety of speaking situations. Some of these are informal, impromptu conversations and discussions. Some are structured lectures, informational speeches, extemporaneous talks, and formalized discussions. The teacher encourages and guides the student to participate in these activities. He provides frequent and multifarious opportunities for each student to speak as a member of a group and as an individual before a group. He helps the student to grow in his ability to interact with his audience, to adjust to feedback, to speak with honesty and credibility, and to utilize the various forms of speaking.

The statement of skills and their K-12 spiral development can be best understood when the activities are considered as defining and illustrating them. Teachers should adapt these activities to meet the needs of their particular students.

The student learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE.

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY.

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING.

USE PARLIAMENTARY PROCEDURE.

ADAPT TO THE AUDIENCE.

PARTICIPATION IN SPEAKING 7-12

The student learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE

Ask the students to watch a panel discussion, interview, or debate on television. In the discussion following the assignment, have the students elaborate on the participation of the various people. Have them especially note the person who dominates, the person who poses unanswerable questions, the person who dodges answering all questions, and the debators who clash on grounds other than issues. Discuss these observations and the effect they had on the program's success in reaching its objectives. Lead the students to recognize the need for cooperative participation in group discussions.

Define with the students a problem of concern. Divide the class into buzz sessions and assign one pupil in each group as recorder. Allow ample time for the groups to discuss the problem and then have the recorders report the results of their discussions to the class. Have the class discuss problems they encountered in their buzz sessions and offer suggestions for overcoming these.

Point out to the students that when they try to solve a problem they should organize their approach. Lead them into devising a logical approach, such as:

Define the problem
Analyze the problem
Suggest possible solutions
Develop and compare solutions
Select the best solution
Try out this solution

Divide the class into groups and have each group discuss a problem which it deems important. Have a recorder in each group take notes. At the end of the group sessions and after each recorder has given his report, discuss the success of the groups in terms of the steps outlined.

Provide the students with a list of vocabulary words they have recently studied, such as:

environmental
fraternal
discriminating
ironclad
outermost
perplexing

communication
situation
generation
education
outcome
problem

persuade
mobilize
project
join
arbitrate
impede

Have them create sentences which use three or more of these words.

Example:

The ironclad environmental situation impeded discriminating fraternal communication.

Discuss the sentences, leading the students to realize that these sentences, though made from recognizable words, have little practical meaning; and that little communication takes place.

The student learns to:

RECOGNIZE THAT THE FUNCTION OF SPEAKING IS TO COMMUNICATE

Ask a student fluent in a foreign language to tell the class a short anecdote in that language. Then ask various students to tell what part of the anecdote they understood. Next ask the story teller to repeat his anecdote in English. Lead the students to understand that there is communication only when there is an exchange of ideas between the speaker and the listener.

Have various students who are adept in a particular field explain a problem to the class using technical terms, and then translate this into lay terms. Lead the students to recognize that technical language enables one to speak more precisely, but not much communication takes place unless the listener is also versed in that language.

Assign a group of students to act as jury and ask them to step out of the room as you stage a simulated automobile accident. Ask the student jury to return. Assign a leader to call on witnesses to tell the jury their version of the accident. Then have the jury decide who in the accident was at fault. Discuss this activity with the class emphasizing the need for accurate and precise reporting.

The student learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

Ask various students to prepare and teach a game with which most of the class is unfamiliar such as Jotto, Botticelli, or Initials, or an original version of a well known game. After the students have had an opportunity to play the game a few times, lead them in an evaluation of the instructions. Help them to recognize how preciseness and accuracy in giving directions minimizes confusion on the part of the listeners.

Have the students read speeches from Vital Speeches, New York Times, and U. S. News and World Report. Discuss the kinds of influences these might have on listeners. Consider such questions as:

> Why is honesty essential in speaking?
> What are the responsibilities of the speaker in presenting the truth to his listeners?
> What are the characteristics that the good speaker should show to present ideas fairly, without bias, in proper context, in totality?

Then assign two students to prepare a speech on a current issue and to take opposing views. After these speeches have been given, have the class discuss the effect of these on the audience and how this effect was produced.

Ask some members of the class to prepare a speech about someone they consider to be the greatest person of our time. After each student has presented his talk, have the class evaluate it in terms of substantiated information, ideas, and opinions.

The student learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

Have each student make a short speech on a controversial subject about which he feels strongly. Then have the class evaluate these.

Were the sources used clearly stated?
Were the chosen sources authoritative and unbiased?
Did supporting examples add clarity to the talk?
Were the generalizations valid?
Was the language of the speaker slanted or loaded?

Lead the students to recognize the effect of emotional involvement on the accuracy of a speech.

Discuss the necessity of accuracy and care in reporting and in the use of reports. Have students volunteer to relate to the class examples in which difficulty resulted from inaccurate or careless reporting. Be sure that student reports are carefully documented and accurately stated.

Through discussion, elicit from the class the characteristics of objective reporting, such as:

Present all pertinent information
Give equal emphasis to positive and negative aspects
Use language free of innuendos, bias, and prejudice
Use an intellectual rather than emotional appeal

Then have two students utilize these guidelines in preparing speeches on a subject on which they have opposing views. After the speeches have been presented, have the class note differences in the two presentations. Lead them to recognize that even when a speaker intends to be objective, his biases may be evident in his presentation. Through further discussion, help the students to appreciate the value of objective reporting and its more positive effect on the listeners.

Have the students listen to a speech given by a militant black leader and one given by Martin Luther King. Then have them analyze these comparing the accuracy of statements made, the validity of generalizations presented, and the degree of slanting found in each. Discuss the effect of these on the audience.

Have the students follow closely the news reporting of a particular event. Discuss any changes in content noted from day to day and the effect of these changes on the news story. Lead the students to recognize that as more and more information is collected, conclusions and inferences may change. Discuss the importance of precision and accuracy in initial and continuing reports.

Ask some members of the class to choose the person he considers to be one of the greatest persons of our time and be prepared to substantiate his choice by specific information. After each person has presented his nominee, ask the members to evaluate the talk in terms of facts, thoughts, ideas, and opinions.

Have a student, or a group of students, prepare a speech in which opposing points of view are expressed. After the speech has been delivered, have the class discuss any instances of biased reporting, noting that when a speaker intends to present both sides of a question biases may be evident. Have the class rework the speeches to eliminate all instances of biased reporting.

The student learns to:

RECOGNIZE THE IMPORTANCE OF REPORTING ACCURATELY

Examine with the students the behavior of various past or current leaders. Look especially for those whose behavior seems to be varied from one period of time to another, or from one situation to another. Discuss the effect of this inconsistency on the speaker's credibility.

Explore with the students various authors' and playwrights' treatment of insincerity. For example discuss Iago's behavior with Othello and his behavior as the audience sees it. Point out how Iago deceives Othello by adapting his behavior to the situation. Discuss the dangers involved in this type of insincerity.

The student learns to:

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING

Story Telling

Discuss with the students the techniques they would use in telling a story to a group of small children. Elicit such techniques as emphasizing concrete descriptions, using effective dialogue, and presenting the story in a relaxed informal atmosphere. Have members of the class prepare and relate a story to a group of young children. Lead them in evaluating the success of their experience.

Give the students an opportunity throughout the year to assume the role of discussion leader. When making a literature reading assignment, specify a student to be responsible for leading the discussion on that selection. Help him to prepare some leading questions which will stimulate class participation. At the end of the class session in which the discussion takes place, evaluate the leader's role with the class. Emphasize the strong points by listing them on the chalkboard.

Discuss with the class the various types of discussion techniques such as the panel, the symposium, the dialogue, and the lecture forum. Lead the students to recognize the similarities and differences of these. Then have them discuss the suitability of these techniques to a variety of situations and how one can determine which technique should be used in a given situation.

Discussion

Have the class define a problem area through the process of directed discussion. Then have the students break into smaller problem-solving groups, each concentrating its efforts on one or two aspects of the problem. Finally, have one member from each group join in a panel discussion before the class. The class should decide whether or not the panel represented them well, and whether their work was relevant to solving the originally defined problem.

Lead the class into a general discussion on a literature selection recently read. As the discussion ensues, write on the chalkboard various aspects of the selection such as character development, plot development, and theme. Then ask a small group of students to prepare a symposium presentation, each taking a different aspect of the selection to evaluate the reading.

The student learns to:

RECOGNIZE AND UTILIZE THE VARIOUS FORMS OF SPEAKING

Ask the class to suggest topics which might be best handled through a dialogue presentation. Then have the students select partners, decide on a topic, and prepare dialogues. At the end of each presentation, have the class evaluate the dialogue and the success of the team in getting information to the audience.

Assign individual students to prepare reports on a topic under consideration in class. Have these reports presented in a lecture forum. Caution the students to prepare carefully so that they may answer questions put to them by the class after their speech.

Types of Presentation

Write on the chalkboard a topic in which the students have expressed concern, such as:

The Role of Students in Education

Then list with the students some of the ways in which their views on this topic might be expressed.

Example:

Panel Discussions
Symposium
Dialogue
Lecture
Open Forum
Dramatization
Choral Speaking

Group the class according to the method of presentation in which they are most interested. Discuss each presentation with the class and the effect it had on the audience.

List on the chalkboard purposes for speeches such as:

to give information
to entertain
to affect or inspire
to activate in some way
to influence

Discuss the way in which the purpose of a speech affects the form, style, and methods of support. Ask the students to prepare presentations on a topic of their choice. After, the presentations have been made let the class discuss the purpose of each and evaluate the way in which the speakers achieved their purposes.

Review with the students the basic types of speeches and have them note their classification according to purpose, such as the speech to inform, the speech to persuade, and the speech to entertain. Introduce the thought that a combination of purpose might be used. For example, in order to persuade his listeners, a speaker must also inform them.

Play recordings or have the students read manuscripts of various types of speeches. Have them label the speeches according to whether they are persuasive, informative, or entertaining. Lead them to understand that one may inform his audience while persuading them, or entertain them while informing them.

The student learns to:

USE PARLIAMENTARY PROCEDURE

Have a member of the class submit a direct, simple motion. Ask the class to discuss appropriate action on the motion. Indicate how discussion must be orderly, if progress is to be realized. Explain to the class that parliamentary procedure is the generally recognized and accepted form for such discussions.

Divide the class into small teams. Have each team investigate and report to the rest of the class on one of the following aspects of parliamentary procedure:

order of business
duties of major officers
steps in making a motion
how to keep minutes and what should be included in them
what items should be included in a treasurer's report
methods and kinds of voting
definition of common procedural terms (e.g., quorum, plurality, etc.)

Have the class prepare a chart as a guide to making motions. This might include:

types of motions (main, subsidiary, etc.)
frequently used motions
rules for making and amending motions
discussion on motions
voting on motions (including votes for tabling, postponing, etc.)

To stimulate discussion on the usefulness of parliamentary procedure present questions such as the following:

What is the basic aim of parliamentary procedures?
What are the major responsibilities of members of a group?
What are the ways in which parliamentary procedure is fundamental to democracy?
How does parliamentary procedure protect the right of the minority?

Ask the students to keep a record of the meetings they attend that are governed by parliamentary procedure. Have them evaluate how well the process is utilized in these meetings and have them present their observations to the class.

If possible have the students observe public meetings such as town board, school board, state legislature, city council, televised meetings of the U. N., or national political conventions. Lead them in discussions of the differences in procedures used at these meetings and the procedures used at meetings in which they have participated.

The student learns to:

ADAPT TO THE AUDIENCE

Discuss with the students the audience factors to be considered in preparing a speech. Lead them to recognize how the general age, sex, education, interests, and size of the audience might affect the choice of material and delivery.

The student learns to:

ADAPT TO THE AUDIENCE

Help the students to conceptualize the nature of adaptation to situations by having them cite examples from their own experiences, such as:

the approach used in discussing with father; with mother
arguing with a peer in class; on the football field

Then ask them to supply examples of ways they would persuade different audiences. Discuss the audience adaptation that takes place in each instance.

Ask the students to prepare an illustrated talk on a topic with which they are very familiar. After each student has had an opportunity to present his talk to the class, ask some of the students to prepare to give their talk in an assembly. Guide these students individually in adapting their visual aids and speaking methods to the larger audience. At the end of the experience, have the class compare the two presentations. Lead them to note adaptations such as:

dress
physical attitude
voice projection
text
use of visuals

Draw to the students' attention various instances where a speaker has discarded his prepared speech and ad-libbed in order to recapture his audience. Have the students discuss such questions as:

Why did the speaker abandon his prepared text?
What would have happened if he had continued?
What helped to make his spontaneous comments successful?

Then lead the students into a discussion of situations they might encounter where they might have to divert from their prepared talk in order to reach and communicate with the audience.

Play for the students a recording of a speech or story which a well-known actor or speaker has recorded for children. Then play a record that this same actor or speaker has recorded for adult audiences. Have the students discuss the adaptations in delivery for the different audiences.

As various adults speak to school audiences, take the opportunity to analyze with the class the speaking techniques employed. Lead them to recognize:

How speakers establish and maintain a friendly relationship with the audience
How speakers show consideration for the intelligence and background of the listeners
The effect of the speaker's attitude on the audience

Discuss with the students the relationship between a speaker and his audience emphasizing the various responses a speaker may wish to get from his audience. Lead the students into a discussion of the various types of supporting material a speaker may use to achieve the desired audience response, such as:

anecdotes
examples
statistics
visual aids
descriptions
explanations
quotations

Then have the students choose a topic, decide on the audience reaction they want to achieve, and prepare a speech for the class. After the speeches, discuss the ways in which supporting material was used.

The student learns to:

ADAPT TO THE AUDIENCE

Using an appropriate experience as a point of departure, discuss audience empathy with the class. Examples of audience reaction such as the following might be considered:

crying in the movies or theater
getting nervous and trying to help a speaker or actor who forgets his lines
being inspired to do bigger and better things

Then discuss the ways in which a speaker stimulates positive audience reaction. Lead the students to recognize that since a speaker's own feelings and attitudes are often transmitted to his listeners, it is important that the speaker:

be secure in himself
like his listeners
be interested in the reaction of his listeners
enjoy the situation

Help the students to understand that the speaker who obviously likes his listeners and who feels that what he has to offer them is important will soon forget himself, adapt to his audience, and be more natural and appropriate in his delivery.

DELIVERY IN SPEAKING K-6

DELIVERY IN SPEAKING stresses the means by which ideas are orally presented. It is concerned with the production of language, the use of the body in oral communication, and the use of delivery aids to clarify and supplement what is being said.

Since delivery involves a physical process, it is perhaps the most observable characteristic of speaking. The teacher should be most cognizant at this level of difficulties her children have in language production. Where individual children demonstrate particular weakness, she should refer them to the speech correction teacher and work with him to help overcome these problems at an early stage.

The activities suggested in DELIVERY IN SPEAKING are designed to define and illustrate the skills listed. Teachers should adapt and expand these activities to meet the needs of their individual children.

The child learns to:

MAKE EFFECTIVE USE OF BODY CONTROL, MOVEMENT, AND GESTURE.

ESTABLISH GOOD EYE CONTACT.

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS.

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION.

MAKE EFFECTIVEUSE OF DELIVERY AIDS.

DELIVERY K-6

The child learns to:

MAKE EFFECTIVE USE OF BODY CONTROL, MOVEMENT, AND GESTURE

K-3

Have the children act out various activities such as: bouncing a ball, brushing teeth, and hitting a ball with a bat. Have the rest of the class guess what is being acted out. Progress to more difficult routines such as wrapping and tying a parcel, or taking a milk carton from a tray, opening it, and drinking the milk through a straw.

Introduce the children to creative dramatics by having them play familiar roles. Ask a child to act out a mother's routine of waking a child and getting him ready for school. Have another child act the reluctant scholar. Then encourage the children to improvise other familiar routines.

K-3 / 4-6

Divide the class into groups. Have each group prepare a pantomime of a poem read in class. For best results a child from each group should read their poem aloud to the class while it is being acted out by the remainder of the group.

Individual pantomimes can be initiated by having the children play "Charades." Write on cards some simple directions such as picking flowers, putting on a coat, and driving a car. Have the children select a card and act out the directions indicated. Later characters from stories read in class may be used for the charade.

The dramatization of short scenes from stories may be used after a story telling lesson. Allow the children to become familiar with the story and to select their own scene for dramatization. Improvisions based on short scenes from familiar stories are best. Stress the use of the body in portraying individual characters.

4-6

Have the students write, or find in a book, sentences which could be used with gestures to:

point out something
describe a shape or size
indicate division into parts
point up emphasis on a word or phrase
show approval
show disapproval

Have them present their sentences to the class using appropriate gestures.

On the chalkboard write phrases to be acted out such as: an old man with a cane, an angry sergeant, a queen. After various pupils have had an opportunity to play these roles, evaluate them with the class. Lead them to recognize that the most successful performers use body control to convey the character.

The child learns to:

MAKE EFFECTIVE USE OF BODY MOVEMENT, CONTROL, AND GESTURE

Plan with the pupils a series of group presentations. These might include a story-telling hour in which four children tell their favorite stories, a group discussion of hobbies, or committee reports. Following each presentation, evaluate the performance calling special attention to the signs of good body control that were evident.

The child learns to:

ESTABLISH GOOD EYE CONTACT

K-3

Play a variation of the game Simon Says in which the group obeys the speaker's commands if the speaker is looking at them or if they think the speaker is looking at them. The group should ignore the command if the speaker is not looking at them.

Have the children use simple puppets to act out stories read in class. Lead them to recognize the need for the puppets to look to whom they are talking whether it be another puppet or the audience.

Plan small group activities at playtime to stimulate informal conversations. Arrange the furniture informally to encourage an easy exchange of ideas. Encourage the children to look directly at the person to whom they are talking.

During show and tell and reporting time, encourage each child to look directly at the group as he speaks.

K-3 / 4-6

Have the pupils read to the class a short poem or story. Discuss with the class the importance of being thoroughly familiar with the material to be read so that the reader may look at the audience occassionally without losing his place.

4-6

Discuss interviewing with the class, stressing the necessity for speaker and listener to look at each other. Then have the pupils choose partners and interview each other. Ask some of the more successful pairs to conduct their interview for the total group.

During reading sessions and class discussions encourage the pupils to speak to the total group. Discourage dialogues between pupil and teacher and foster an understanding of the importance of including all members of the group in oral communication.

Assign the pupils activities such as impromptu speeches, storytelling, and extemporaneous speeches in which the speaker looks directly at the audience.

The child learns to:

ESTABLISH GOOD EYE CONTACT

Discuss with the pupils the effect eye contact has on an audience. Then list with the class techniques a speaker can use to help him establish good eye contact.

Example:
Be thoroughly familiar with material to be read aloud.
Use as few notes as possible for oral reports.
Think about the audience.
Watch for audience reaction.

Encourage the pupils to utilize these suggestions when giving oral reports on speeches.

The child learns to:

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

K-3

Volume

Discuss with the students the volume appropriate to various speaking situations. Lead them to recognize the need for a quiet voice during free play and small group activities and a louder voice when speaking to the total group. Provide time for both these types of activities each day and guide the children in regulating their voices to the activity.

Pitch

Read to the children a story which lends itself to a wide variety of inflections. If it is a familiar story, encourage the children to chorus repeated questions or refrains with definite inflection.

Mark on large oaktag sheets a period, a question mark, and if appropriate, an exclamation point. Have a child flash one of the cards and select someone to deliver a sentence with the appropriate inflection. Each time a child successfully delivers a sentence he becomes the leader.

Rate

Have the children read a paragraph at a variety of speaking rates. Show them the way in which meaning changes with a change in rate. For instance, "Will you please come here?" can take on a number of different meanings depending on rate. Some attention may be paid to other factors affecting meaning by combining this activity with those on stress and inflection.

Present a poem to the class and allow time for them to read it silently. Discuss the mood and meaning of the poem. Then ask various children to read it aloud. Have the class determine suitable reading rates for particular sections of the poem. The poem may then be used for a choral speaking activity.

Tape record oral readings as they are presented to the class. Then have the children listen to the tape evaluating the rate and emphasis.

K-3 / 4-6

Volume

Discuss with the pupils the ways in which voice volume may be raised and lowered. Have various children whisper and then speak loudly enough to be heard by the whole class. Be sure not to have some children straining their voice by screaming.

The child learns to:

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

Pitch

Have the children identify a variety of tones as high and low, one note as higher or lower than a second, one series of notes as higher or lower than another. Then have them classify the voices they hear around them. Help them to recognize that women's voices are higher than men's, some children's voices higher than others, and that each voice has a range.

Discuss with the pupils the procedure to be followed in preparing to read a story aloud. Elicit suggestions such as:

Read the story silently
Check meaning and pronunciation of unfamiliar words
Decide on the mood
Determine emphases and pauses

Have each student choose a story and utilize these suggestions to prepare to read it orally. After each story is read, discuss the way the reader used inflection to convey mood and meaning.

Rate

Give the children several readings of a single passage demonstrating a number of rhythm patterns such as jerky, monotonous, etc. Lead them to understand that rhythm refers to a recurrence in time of vocal change. Then have them read poems to each other establishing and maintaining rhythm.

Draw the pupils attention to instances of rhythm in prose. Have them compare this to the rhythm found in poetry. Then tape record various children's prose reading and guide them in analyzing their use of rhythm. Have them note emphases and pauses and the affect of these on meaning.

Quality

Write a sentence such as the following on the chalkboard:

He is a smart boy.

Call on various children to read the sentence giving it different meanings such as:

but he acts stupid
but his brother is not
he is unbelievably smart
he's smart in spite of what is said to the contrary

Discuss techniques used to vary the meaning of the sentence.

4-6

Volume

Have the children read aloud with varying degrees of volume a sentence such as:

I dare you to deny this.

Discuss how the changes in volume change the mood expressed. Relate this to activities dealing with stress and inflection.

Choose a selection of about five sentences and ask various pupils to read it in a loud voice. Then have them explain how they produced this loud voice. Lead the class to recognize the importance of opening the mouth widely enough to let the sound out and to control breathing for

The child learns to:

forceful speaking.

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

Have a reading group read aloud a play from their reading books. Then have them read it to the entire class. Discuss the importance of adjusting the volume to each setting.

Pitch

Using a device such as the teletrainer which is available from the telephone company, have the children practice giving invitations and taking messages by telephone. Tape record some of these conversations and analyze them with the class noting how the pitch of the voice often conveys more than the words themselves.

Rate

Have the pupils read a number of short poems with a variety of rhythm patterns. Discuss the changes in the rate of reading these in order to maintain and explain the rhythms. Have them note the stresses and pauses used.

Have the pupils prepare short reports on a subject currently being pursued in their social studies, science, or art. Before the reports are given, discuss the necessity of speaking slowly and clearly. After the reports have been given, evaluate with the children their ability to adjust their rate of speech.

Frequently have the children tape record short reading passages. Listen to the tape with the children and help them evaluate their use of rate, phrasing, and pausing.

Have various children read aloud a sentence such as:

I am so tired, I can hardly stand.

Discuss with the class how the meaning and mood of the sentence changed with changes in pace and pause.

Prepare for the pupils a paragraph with no capitalization or punctuation. Have several pupils read the paragraph aloud. Then punctuate the paragraph with the class and have it reread. Discuss the effect of punctuation on the use of pauses in oral reading.

The child learns to:

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION

K-3

In conjunction with activities in auditory discrimination have the children listen to their own production of speech. Tape record each child's voice, and help them detect errors such as:

confused sounds - podadoes for potatoes
omitted letters - kep for kept
extra sounds - singger for singer

Using the tape recorder have individual children practice saying words which give them difficulties.

The child learns to:

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION

Print on flash cards words which differ only in the vowel such as thin, then; pin, pen; sit, sat. Have various children pronounce the words as they are shown. Have the group decide whether or not the correct word was pronounced.

Have the children practice tongue twisters to gain facility in articulation and pronunciation. Have them combine their efforts with rate change. Lead them to recognize that too rapid production may lead to difficulties in pronunciation and articulation.

Use oral reading and choral speaking activities to encourage adequate articulation and pronunciation. Stories and nursery rhymes that emphasize a specific sound lend themselves well to this activity.

K-3 / 4-6

Have the children relate original stories to the class, and then question the class about the story. Draw their attention to any misunderstandings or confusion that were the result of faulty articulation or pronunciation. Help the class to recognize the need for giving full value to inflectional endings, differentiating between similarly produced consonants, and carefully producing vowel sounds.

4-6

Have the children listen to recordings of plays and poems that make use of regional dialects. Discuss with the students the effect of such dialects on the listener. Lead them to recognize that while all variety is not bad, anything that interferes with the transmission of ideas should be eliminated.

Have the students discriminate sound substitutions, additions, and omissions such as ngg/ng as in singging/singing; kep/kept; and er, uh, or ah at the end of words such as yellow. Using tape recordings, help the pupils to understand the difficulties present in their own speech.

Give the students a prepared reading which contains deliberate mistakes in pronunciation. Help them to understand how these mistakes interfere with the communication of ideas. Have the selection reread correctly.

Correct pronunciation and articulation may be aided by directed use of the dictionary. Devise a new word display chart with the class. One group of pupils might be responsible for providing new words that occur in lessons, a second group for providing meanings, a third for providing accent and stress, and a fourth for providing correct pronunciation.

Choral reading activities might be used to provide practice in improving articulation skills. Select materials that are meaningful, enjoyable, and provide drill on those aspects of articulation needed by the group. These suggestions might be followed:

One person reads the entire selection.
The mood, thought, or feeling of the selection is analyzed.
The requirements of articulation and pronunciation are discussed.

The child learns to:

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION

The parts are arranged: unison, group, solo.
The best selection is chosen after a variety is tried.

The child learns to:

MAKE EFFECTIVE USE OF DELIVERY AIDS

K-3

Encourage the children to bring objects to school to use in Show and Tell. Help the children to understand how having the object in his hand aids him in his delivery as well as being a visual aid for the audience.

K-3 / 4-6

Have the children give talks in which they are required to use charts, pictures, or other implements to aid their delivery. Discuss with the group how these may be used most effectively.

4-6

Introduce the pupils to note cards by having them prepare oral book reports using note cards. After the reports are given, discuss the value of the cards as opposed to loose paper. Encourage the pupils to experiment with different numbers and sizes of cards. Help each choose what is best for him.

DELIVERY IN SPEAKING 7-12

DELIVERY IN SPEAKING emphasizes the presentation of ideas by means of voice, bodily movement, and gesture. Particular attention is given to the natural use of the body and the specifics of language production.

Delivery is perhaps the most observable characteristic of speaking. Since it involves a physical process, the teacher can more easily detect weakness and difficulties. Through individual attention and programming, he can help the students overcome many of these problems. However, if a student has voice or articulation problems sufficient to draw attention to his manner of speech, the teacher should refer him to the speech correction teacher.

The process of delivery encompasses all the skills stated in PARTICIPATION IN SPEAKING and CONTENT IN SPEAKING. Therefore, although the activities in this section are designed to define and illustrate the skills listed below, many of them may also be considered as culminating activities for the total speech strand. Teachers should adapt these skills to the particular readiness and needs of their students.

The student learns to:

MAKE EFFECTIVE USE OF BODY CONTROL, MOVEMENT, AND GESTURE.

ESTABLISH GOOD EYE CONTACT.

UNDERSTAND THE MEANS BY WHICH THE SOUNDS OF LANGUAGE ARE PRODUCED.

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS.

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION.

MAKE EFFECTIVE USE OF DELIVERY AIDS.

DELIVERY IN SPEAKING 7-12

The student learns to:

MAKE EFFECTIVE USE OF BODY CONTROL, MOVEMENT, AND GESTURE

Ask the students to demonstrate a gesture which frequently accompanies a common response such as "How should I know?" or "Leave me alone." Then have various students demonstrate other common gestures while the class identifies lines to accompany each gesture.

Develop with the students a listing of topics in which they are interested. Ask each member of the class to deliver a 1 to 2-minute impromptu talk on one of the topics. Then discuss with the class the use of gestures in the talk.

Were the gestures natural?
Were they appropriate?
Were they well-timed?
Were excessive gestures avoided?
Did the gestures fit the audience and the occasion?

Have a group of students select for dramatization a short scene from a recently read literature lesson. Discuss with them the use of the body in portraying characteristics of individual characters. After the dramatization, have the class analyze the successful portrayals. If the school has its own closed circuit TV, dramatization may be video-taped and the performers may then participate in the evaluation.

Remind the class that gesture is a commonly accepted form of shorthand used in our daily lives. Discuss the significance of gestures such as a pat on the back, a shrug of the shoulders, a handshake. Ask the students to mention others and explain their significance.

Involve the students in a game of charades in which they act out the titles of stories, books, or poems they have studied. Discuss the necessity for clean-cut, precise gestures to convey meaning and the need to eliminate secondary movements.

Show a film such as "Your Body Speaks."* Discuss the film with the students and assist them in evaluating the development of body control skills in a variety of speaking situations such as conversation, discussion, and individual speaking.

Using a speaking experience as a point of departure discuss with the class the ways in which a speaker's posture can affect both the speaker and his audience.

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*Center for Mass Communication of Columbia University Press, 1125 Amsterdam Avenue, N. Y. 25, N. Y.

Lead the students to recognize how the speaker's posture helps establish an attitude or climate and how it affects communication. Then have the students prepare to report on the posture and general use of the body by different persons being interviewed on television.

The student learns to:

MAKE EFFECTIVE USE OF BODY CONTROL, MOVEMENT, AND GESTURE

Carefully select a series of newspaper photographs of people speaking in a variety of situations. Display these around the room and discuss with the students the mood or action depicted in each. Help the students to recognize how posture, body movement, gesture, and facial expression indicate interest, ease, self-assurance, or tension, anger, and the like.

Show a film "Four Views of Caesar"* in conjunction with a study of Shakespeare's "Julius Caesar" or Shaw's "Caesar and Cleopatra." Help the students isolate the specific aspects of posture, movement, gesture, and facial expression through which each of the four actors creates a particular characterization of Caesar.

Ask the students to select from their TV viewing characters whose actions and gestures are predictable or typed and others whose actions and gestures are fresh and appropriate to the circumstances. Have them defend their choices by presenting proof or support.

Discuss with the students the use of the lectern in public speaking. Have various students prepare speeches in which the use of the lectern would be appropriate, such as narration for a slide presentation or a formal address to the entire student body. Rehearse these with the students guiding them to use the lectern as a delivery aid.

Ask a student, or group of students, who have some experience in interpretive or classical dance to present a brief demonstration, explaining how dance movements are used to communicate. Discuss with the class other dance forms where the body is used to communicate ideas or moods such as Oriental dances, African dances, and American Indian dances. If possible, ask a professional dancer to demonstrate his art for the class.

Have various students give demonstration speeches such as explaining how to play badminton, how to pitch a baseball, or how to drive a golfball. Encourage them to break the movement with several steps for easy explanation and then to put the steps together to demonstrate the smooth body movement needed.

Have the students observe closely the television delivery of newscasters and public speakers reading from prepared manuscripts and from the teleprompter. Discuss the comparative effectiveness of each. Have the students note the importance of eye contact.

The student learns to:

ESTABLISH GOOD EYE CONTACT

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*Film Associates, 1159 Santa Monica Blvd., Los Angeles, California, 90025. 25 min. b&w. 1964.

The student learns to:

ESTABLISH GOOD EYE CONTACT

Have the students memorize a short selection for oral delivery. Then have them read a selection. Discuss the effect of eye contact on their delivery and audience response.

Have the students sit in a U or semi-circle for class discussion. Draw their attention to the cross fertilization of ideas when they have eye contact with each other.

Discuss with the students the techniques of scanning the audience and direct eye contact during a question and answer period following a presentation. Then, following a speech or panel discussion with a question and answer period, evaluate with the class the use of eye contact observed.

Review with the students the common characteristics of all good speeches. Develop with the class a listing of specific kinds of speeches that have special characteristics such as the book review, the speech of introduction, the speech of persuasion. Have each student choose one of the types listed, prepare a speech, and deliver it to the class. Encourage the speakers to make a special effort to use effective eye contact techniques. Alert the listeners to evaluate the speaker's use of this skill.

The student learns to:

UNDERSTAND THE MEANS BY WHICH THE SOUNDS OF LANGUAGE ARE PRODUCED

Discuss with the students the ways in which vocal sounds are produced. Ask a group of students to build a model, or make a chart, to illustrate the various organs of speech production and to explain it to the class.

Have the students experiment to see what breath capacity is available for speech when they use shallow breathing and when they use diaphragmatic breathing. Discuss the difference their breathing makes on their speech.

Help the students to determine what sounds are provided with the vocal folds vibrating, those produced without vocalization. Discuss voice changes in pubescent males. Lead the students to recognize this as a physical process involving changes in structure and that voice breaks are a matter of loss of control of the mechanism and that once new patterns are stabilized this no longer occurs. (The teacher should be aware that forcing a change of any kind during this period could damage the vocal folds.)

Have the students experiment with their voices. Ask them to try to produce nasal speech, denasal speech. Have them talk while widening the mouth, then narrowing it. Ask them to relax their throat and speak, then tighten their throat and try to speak. Discuss the changes they noticed in each of these tries.

Ask a volunteer to lie on his back on a table in front of the room. Have him rest a book on his stomach and hold it flat with his hands. Then have him inhale and push the book upwards with his abdominal muscles. As he exhales slowly, the book should return to its resting place. Have him repeat the activity exhaling as slowly as possible. Discuss with the class how this demonstrates controlled exhalation and how this controlled breathing affects our ability to speak effectively.

The student learns to:

UNDERSTAND THE MEANS BY WHICH THE SOUNDS OF LANGUAGE ARE PRODUCED

Have the students recite sentences such as:

The spray from the waterfall froze as it fell.
Who can tell whether he still has hopes.
Peter Piper still picks peppers.
Ben ran on to the dam.
We rowed down the river.
Alone, alone, all, all, alone.

Have each student hold his hand an inch or two from his mouth as he reads the sentence. Discuss the contrast between the two groups of sentences noting the plosives in the first three.

The student learns to:

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

Rate

Play for the class recordings of play and poetry readings made by stage, movie, and television performers who have outstanding voices. Lead the students in analyzing the pauses, stresses, and varying rates of speech used. Discuss the way in which these factors affect the meaning and mood of particular passages.

In conjunction with a literature lesson, ask the students to select sections which establish different moods such as excitement, tension, stillness. Have various students read the sections they have chosen. Discuss the rate of reading used to convey these moods.

Rhythm

Have the class prepare a short choral reading program utilizing limericks. Then have them study the rhythm pattern and create some of their own limericks. Discuss how the rhythm of limericks adds to their humor.

Volume

Have various students read aloud from a literature selection under study. Have the class note what changes in the volume of the voice do to the meaning of the passage. Discuss why the meaning might be changed by changes in volume and what else might be affected by volume change.

Discuss with the students differences in voice volume in formal speaking delivery and ordinary speech. Lead them to recognize the wider variation of volume used in formal speeches, dramatics, and poetry readings than in conversation or group discussions. Discuss the need for this wider range in formal speaking situations.

Quality

Listing the vocal characreristics on the board, have the students describe the terms used. Lead them to understand that stress refers to relative vocal prominence and is the combined effect of duration, pitch, and intensity; inflection is a modulation of pitch during phonation; rhythm is the recurrence in time of a pattern of vocal change; and rate refers to the number of utterances in a given time span. Once the characteristics have been defined, the students may then begin to analyze their own productions in terms of this listing. Have them tape oral reports, speeches,

The student learns to:

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

Quality

reading, etc., for future reference. They might be divided into groups for mutual assistance and practice. Students who experience severe difficulties within these areas, or who have problems too serious to handle in the classroom, should be referred for speech therapy.

Select some poems which demonstrate the need for proper vocal variety to attain and convey meaning. Have the students prepare the poems and read them in front of the class. Record the results and analyze them according to how volume, inflection, stress-pause-juncture, rate and quality were used by various readers to achieve meaning.

Have the students select poems which are not subtle in their mood or meaning and which contain many possibilities for vocal variety (e.g., "The Congo" by Vachel Lindsay). Have a few readings of the poem and compare the variations between the readings as to their volume changes, pitch changes, rate changes, etc.

Tape a round of speeches given by the class. Play the speeches and have the group judge their communicativeness. Have them discuss such questions as:

> Is the speaker vividly aware of what he is saying?
> Is he trying to talk his ideas out directly with the audience?
> Can he be heard?
> Is his rate too fast or too slow?
> Is his voice varied enough, or is it a monotone?
> Are his articulation and pronunciation acceptable?

Reconcile differences by playing back sections of speeches for close scrutinizing.

In a discussion with the students of the effective use of the voice, lead them to formulate a list of standards. These standards may refer to the habitual use of a pleasant, audible, intelligible voice that takes into account the speaker's ideas and mood; the audience; and the physical conditions of the room.

Have the students prepare a reading, a speech, or an oral report to be presented to the class. As these reports are presented, record them. Then have the students listen to the recordings to determine what characteristics they exhibit that need improvement.

Prepare exercises which allow the students practice in utilizing the characteristics identified as being conveyors of ideas, meaning, and mood. Sentences may be given to the students to practice. For example, the students may be given material such as the following:

> When I study, I eat a lot.
> When will you learn to prepare your lessons ahead of time?
> This is the way I want to do it.

As they read the sentences, have them vary their production in terms of volume, rate, rhythm, inflection, and so on. Help them to analyze the various meanings that result when a number of combinations are used, such as: a rapid rate combined with a flat inflection, low volume, and high pitch.

The student learns to:

RECOGNIZE AND USE APPROPRIATE VOCAL CHARACTERISTICS

Provide frequent opportunities for students to listen to recordings of famous speeches of widely-known and admired public figures and readings of poems included in the literature program. Discuss the qualities of vocal production which command admiration.

Have some students attempt to imitate the vocal characteristics of various well-known political figures or entertainers. Have the class attempt to identify the personality being imitated. Discuss the distinguishing characteristics with the class.

Play sections of various vocal recordings and ask the class members to indicate when they think the singer pauses for breath. Move from more obvious to more subtle selections. Attempt to have the students recognize that the more polished the interpretation, the less the audience is aware of the singer's breath control.

After the students have developed sufficient skill to attempt relatively sophisticated oral interpretations, record on a double track tape the reading of a short poem by a professional; have the student record his reading on the parallel track; have him compare the two recordings.

Examine a manuscript of the Kennedy inaugural address, its content and style, in terms of communication of ideas. Then listen to a recording of the address and examine the delivery techniques. Discuss the factors that make this a quality speech.

The student learns to:

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION

Have the students listen to a recorded reading in which errors of both articulation and pronunciation occur. Articulation errors may be exemplified by using sound substitutions and omissions of sounds, such as: tin for thin, moom for moon, beauful for beautiful. Pronunciation errors may include misplacement of stress in words, such as pur chase' for pur'chase. Then have the students analyze the reading using questions such as the following:

> What kind of person was the speaker? How do you know?
> How would you describe him in terms of education, and standing in his profession?
> What are the factors that contributed to these impressions?
> How well did the speaker convey his ideas in the face of these difficulties?

Have the students listen to three news programs that use recognized announcers. Ask them especially to note the pronunciation and articulation habits of these announcers, considering such questions as:

> Do they use pronunciation and articulation that seem comfortable to them?

The student learns to:

UNDERSTAND AND USE CORRECT ARTICULATION AND PRONUNCIATION

Does the pronunciation or articulation call attention to itself?
What is the effect of obviously unique articulation and pronunciation patterns on communication?
Is the speaker's purpose aided or handicapped by these patterns?

Have the students listen to radio and TV reporters or commentators who come from various parts of the country. Have them report the extent to which these speakers reveal dialect characteristics usually associated with their regional speech. Discuss the implications of their reports on the possibility of the development of a standard American speech.

Discuss with the students the articulation and pronunciation problems they encounter as a group and as individuals. Have them consider questions such as:

Why are some problems present among all students?
Does their region have any effect on their pronunciation and articulation?
What kind of practice will help them to overcome their problems?
Can they recognize the errors ascribed to them by their peers?
How will their communication be affected if they change their patterns?

Assign the students the preparation of a two-minute newscast, and tape record these as they are being presented. Elect a team of listeners to analyze the pronunication and articulation of the student newscasters. Ask this team to note difficulties such as dropped endings, omitted syllables, substituted vowels, and incorrect accents. Discuss these with the students. Then have each student practice those words and phrases with which he had difficulty, retape his speech, and compare his second attempt to the original.

Have the students practice their articulation and pronunciation in choral readings, dramatizations, improvisations, and role-playing situations. Discuss with them the importance of precision in these areas.

Play a variety of recordings that might be considered examples of the speech of educated speakers. Discuss the characteristics of pronunciation and articulation that seem apparent. Lead the students to recognize how these help a speaker to achieve maximum strength of communication.

The student learns to:

MAKE EFFECTIVE USE OF DELIVERY AIDS

Discuss with the students the use of note cards in oral reports. Help them to understand that because the notes are intended to serve as a reminder to the speaker, not as his speech to be read word for word, they must be:

brief
orderly
understood at a glance
easy to handle

Remind the class that the speaker's concern is always for his audience and that his use of notes should increase rather than lessen the amount of attention he can give to his listeners and receive from them.

The student learns to:

MAKE EFFECTIVE USE OF DELIVERY AIDS

Guide the students in developing a list of steps that might be used in preparing an oral report.

For example:

Read the selection carefully.
Write the main idea and the major supporting points briefly on 3 x 5 cards
Add a reference to supporting material
Include a few particularly significant quotations.

Give the student frequent practice in the preparation of notes and their use in speaking situations. Have each student experience the use of different kinds and sizes of cards, and let him decide which type is most effective for him.

Have the students select several items from a collection of classroom objects and pictures. Allow them a few minutes in which to plan an original story, a report, a comparative analysis, or a commentary based on the items they have selected; and then have them use the items as the basis for extemporaneous talks.

Divide the class into relatively small groups and have each member use a puppet in presenting a book report to the others in the group. Those who are nervous or shy might begin by telling the story directly to the puppet and gradually establish eye contact with the other students until every member of the group has been included in the audience. Those who are creative might establish a dialog between themselves and the puppet, and share a few confidences about the interests and probable reactions of their listeners to events in the book. Others might present their reports as a dialog between two puppets - one manipulated by each of two speakers, or both manipulated by the same speaker. Ask for volunteers to present their reports to the class as a whole, and have the students evaluate the performances that are given in terms of the following items:

How did the puppet help the speaker to tell his story?
Was the speaker able to hold the attention of his listeners as he told his story?
To what extent was the speaker able to alternate the attention of his audience between himself and the puppet?

Ask the students to analyze the use of visual aids by the weatherman on television.

How does he use maps, charts, and/or graphs in describing weather conditions throughout the area?
How and where does he stand when he points to conditions indicated on these items?
To what extent does he maintain effective eye contact with his television audience while shifting his gaze from them to the materials he must use in his presentation?

Then, in conjunction with a lesson in literature, have the students

The student learns to:

MAKE EFFECTIVE USE OF DELIVERY AIDS

point to specific locations on a map as they briefly describe events in a story, a particular time period, or the life of an author. Ask them to find these locations on the map and experiment with the use of a ruler or pointer before they give their reports in class. Have the students evaluate each presentation on the basis of such criteria as those suggested above.

Using as a point of departure the students' observation and analysis of their own experiences with the use of maps, charts, objects, etc., help them to develop a list of "tips" for the use of delivery aids. Answers to questions like some of those which follow might prove useful for this purpose:

> What is my purpose in speaking?
> How can delivery aids help me to achieve my purpose?
> What kinds of delivery aids would achieve my purpose most effectively in the particular circumstances under which I will be speaking?
> Which of these delivery aids can I secure or prepare, and use most earily?
> How many delivery aids should I use?
> When should I introduce them?
> How can I remember them during my speech?
> How can I be sure that my audience will see them?
> How much time should I allow for the use of each delivery aid?
> How can I direct the attention of my audience to the delivery aids and still control it?
> How can I be sure that my use of delivery aids will strengthen or enchance what I have to say, rather than detract from it?

Teach the students how to use chalk effectively. Remind them to use simple diagrams so that they can sketch them easily as they speak or have them draw the main outlines on the chalkboard before class begins. Ask them to prepare their explanations carefully and practice delivering them with the use of the chalkboard. Then, have the class evaluate each presentation. Some of the following items might be considered.

> Was the speaker able to draw his diagrams without losing the attention of his audience?
> Was his use of the diagram appropriately timed to reinforce his explanation?
> To what extent was his use of movement and gesture both efficient and effective?
> Was he able to direct his listeners' attention to the diagram and then back to himself?
> To what extent did the speaker's use of diagrams clarify his explanation and help his listeners to remember it?

Ask the students to watch for the report on the effectiveness of the speaker's use of diagrams in informal explanations, classroom situations, skull sessions, committee meetings, and programs on television.

Give the students practice in the use of distributed materials as an aid to delivery. Have them prepare the materials in advance, distribute copies, and refer to specific aspects of the materials while speaking on such topics as the following:

sentence structure
patterns of organization
use of language
literary devices
types of tests and/or test items

Emphasizing the positive, have the other members of the class evaluate each speaker's presentation in terms of criteria suggested by some of the following questions:

Did the speaker command the full attention of his listeners as he began to speak?
Did the speaker distribute his materials easily and at the appropriate time?
Did the speaker wait until he was sure that everyone had received the materials before he began to speak about them? How did he know?
How did the speaker direct the attention of his listeners to specific aspects of his materials?
Was each listener able to follow the speaker's directions quickly and easily?
Did the speaker wait until everyone had "found the place" before he began again to speak? How did he know?
What was the speaker's purpose, and to what extent did his use of distributed materials help or hinder him in achieving it?

The students learns to:

MAKE EFFECTIVE USE OF DELIVERY AIDS

In your own classroon instruction, use such delivery aids as the slide projector, the overhead projector, the record player, and the tape recorder frequently enough to make the students aware of their effectiveness. Have someone from the audiovisual materials center or a capable student teach the class how to use these aids. Then have the students prepare oral reports in which they utilize one or more of these aids.

For example:

Have the students present an analysis of a literary selection using appropriate sound effects, such as music, the author's voice, interpretive sounds or backgrounds or noises; and appropriate visual effects, such as scenes pictured in the selection, scenes from the author's life and times, or color hues and textures, alone or in comination.

Encourage the students to use these aids in other situations. Encourage them also to make their own tapes, slides, transparencies, etc., and not to rely solely on commercially prepared materials.

97-98

CONTENT IN SPEAKING K-6

CONTENT IN SPEAKING presents the rhetoric of oral communication.

The young child has learned to orally present his thoughts through imitation. His language and patterns of organization are fashioned after the people surrounding him. CONTENT IN SPEAKING introduces the child to principles and rules of composition. It seeks to help him examine these principles, recognize their purposes, and then to incorporate them into his total oral communication system.

The activities suggested are designed to define and illustrate the skills listed. Teachers should adapt and expand these to meet the needs of their individual students.

The child learns to:

EXPRESS A COMPLETE THOUGHT ORALLY.

RECOGNIZE AND USE A MAIN IDEA AND A CENTRAL THEME.

SPEAK WITH CLEAR, EXACT, AND VIVID LANGUAGE.

RECOGNIZE AND UTILIZE PATTERNS OF ORGANIZATION.

USE VARIOUS SUPPORTING MATERIALS.

CONTENT IN SPEAKING K-6

The child learns to:

EXPRESS A COMPLETE THOUGHT ORALLY

K-3

As the children enter the classroom, encourage them to talk to you about anything that might have happened since the previous day. Then, after the group has settled, invite individual children to share their news with the class by asking leading questions such as:

> Charles, what happened to you yesterday?
> Betty, what did I notice about you this morning?

After reading a story to the children, encourage them to talk about it. Lead them into speaking in complete sentences by asking questions such as:

> Why was Dick happy?
> How did Jack help?

To help the children express complete thoughts orally play "What Was the Question?" Choose one child to leave the room. Direct a question to the class and then ask the missing child to return. Have someone give an answer to the question and have the child that did not hear the question, try to guess what it was. Lead the children to recognize that the answer must be very complete for the guesser to correctly identify the question.

Write on the chalkboard a phrase such as:

> The boy ________________________.

Have the children use this phrase to build oral sentences.

K-3 / 4-6

Occasionally provide complete sentence pattern drills for the children. Start by orally giving the children a pattern and then have them construct similar sentences.

Example:

Pattern:	I have a bike.
Responses:	I have a doll. I have a truck.

Put enough words on slips in an envelope so that there is one word for each child. Have each child select a word from the envelope and use it in an oral sentence. Later the children may be encouraged to create oral stories around the words selected.

4-6

Write a sentence such as "He went." on the chalkboard. Discuss this with the children leading them to recognize that though it is a complete sentence it doesn't say very much. Then have the children orally build the sentence to convey more information.

Example:
He went.
He went downtown.
He went downtown with his mother.

The child learns to:

EXPRESS A COMPLETE THOUGH ORALLY

Occasionally, tape record children's speeches or book talks. Have them play the tape, listening particularly for complete sentences. Have the children rework and retape any talks that use incomplete sentences.

The child learns to:

RECOGNIZE AND USE A MAIN IDEA AND A CENTRAL THEME

K-3

Give each child an action picture that clearly conveys a main idea and a sufficient number of details to support it. Provide time for the children to examine their pictures and then ask each child to tell what his picture is about and to mention two or three things which explain what is happening.

Example:
My picture shows a lady losing her groceries.
The bottom of the bag broke and everything fell out.

K-3 / 4-6

Read to the class a paragraph with a clearly stated main idea followed by details which support this main idea. Discuss the paragraph with the children pointing out how the details explain the stated idea. Then guide the children in preparing brief talks in which the main idea is stated, followed by sentences which develop this idea. Topics such as the following lend themselves well to this type of activity:

Life in Colonial Days
Pets
My Favorite Game

4-6

Write on the chalkboard the topic under consideration in the social studies. Ask the children to write the topic on their papers and then to write one main idea about that topic. Then, have the children list a number of details that support that idea.

Example:
Latin America

The landforms of Latin America are many and varied
Mountains run from Mexico to the southern tip of South America.
Lowlands extend from the Atlantic to the Andes Mountains.
Venezuela and Argentina have grasslands.
There are highlands and plateaus in eastern South America.
Deserts and drylands are found on the western coast.

Have the children use these outlines to give short speeches.

The child learns to:
SPEAK WITH CLEAR, EXACT, AND VIVID LANGUAGE
K-3

During discussions and show and tell time, encourage the children to correctly name objects and actions. If the child does not know the correct word, give it to him and encourage him to use it.

The child learns to:

SPEAK WITH CLEAR, EXACT, AND VIVID LANGUAGE

Present to the children a series of pictures of characters whose facial expressions indicate feelings of happiness, sadness, surprise, and the like. Have the children suggest exact words which describe the expressions, such as: laughing, crying, smiling, surprised.

List on the chalkboard words which show emotional expressions, such as laughing, crying, frowning. Have several children use these words in sentences such as:

The man is laughing.
The boy is crying.
The principal was frowning.

Then have other children describe the expression without using the key word such as:

The man's eyes twinkled.
Tears are coming down the boy's face.
The principal looked angry.

K-3 / 4-6

Using stick puppets, have the children stage an argument that eventually involves pushing and shoving. Have them improvise the dialogue. As vivid language is used,note it, so that it may be pointed out to the children. The dialogue may be taped and edited before pointing out the vivid language used by the children.

Write on the chalkboard a simple sentence such as:

The man opened the door.

Then ask the class how we might say this so that it tells more about what happened or how the man felt. Elicit sentences such as:

The man threw open the door.
The man stomped across the room and angrily threw open the door.

Discuss these sentences with the class leading the children to recognize that details, descriptive phrases, and descriptive words give a clearer picture or sharper impression of what is meant.

4-6

Discuss with the class the role of vivid language in speaking and the manner in which such language affects a listener. Then show slides of interesting scenes and objects and have various pupils give two or three descriptive sentences concerning the picture. Compare several of the samples offered and lead the pupils to decide which is the most vivid description.

Have the pupils prepare brief speeches on a topic related to a unit under study. These speeches might include:

How To Stock an Aquarium
Building a Terrarium
House Plants

After each speech has been given, elicit from the class a list of exact terminology used by the speaker. Discuss how this precise vocabulary added strength and meaning to the speech.

The child learns to:

RECOGNIZE AND UTILIZE PATTERNS OF ORGANIZATION

Place on the chalkboard or bulletin board the pictures of two different objects which have a great deal in common, such as: a car and a truck, a doctor and a nurse, an apple tree and a fir tree. Elicit from the children the similarities and differences.

Comparison and Contrast

K-3

Write on the chalkboard the names of two somewhat similar items such as a railroad track and a highway. Discuss with the children the similarities and differences. Then ask various children to give an impromptu talk comparing and contrasting these two items.

K-3 / 4-6

Write on the chalkboard a topic that lends itself to a comparison and contrast form of analysis, such as:

Life in the City or on the Farm
Boys' and Girls' Basketball Rules

Ask various pupils to choose one of these topics and give an impromptu talk to the class. Then discuss with the class the use of comparison and contrast in these talks and why it was the best method in this situation.

4-6

Discuss with the class comparison and contrast as a method of organization for oral reports. Help them to list some types of reports that would lend themselves to this form of organization such as:

Education Today and Yesterday
Agriculture Advances Since 1900
The Influence of African Music on American Jazz

Elicit from the class reasons why comparison and contrasts would make talks on these subjects meaningful, interesting, and stimulating. Then have the students choose a topic and prepare a comparison and contrast speech.

Classification

K-3

Cut from oaktag the patterns of a circle, a square, a triangle, and a rectangle. Prepare a display on the bulletin board using these four patterns. Then ask the children to name objects in the classroom that are like each of the oaktag figures:

Example:
The clock, the door knob, and the waste paper basket look like the circle.

K-3 / 4-6

Write on the chalkboard four headings which will form major classifications, such as: animals, trees, cities, and shopping centers. Divide the class into four teams and assign each team to a heading. Then allow each team in turn one minute to name as many items as they can that would fit under their heading. The game may be repeated by assigning the teams to different headings or by making new headings.

4-6

Write on the chalkboard a very specific topic such as Tulips. Then elicit from the children the different classifications under which this topic might fit. List these on the chalkboard.

The child learns to:

RECOGNIZE AND UTILIZE PATTERNS OF ORGANIZATION

Example:

Tulips

living things
plants
bulbous
annual
spring flowers
garden plant

Then ask various pupils to give impromptu talks on this topic using the listed classifications to guide them. Discuss these with the pupils leading them to recognize how classification may be used as a form of organization for speaking.

Write on the chalk board a list of time order words such as first, next, then, after, and finally. Then ask various children to use these words in describing what they did after they left school the previous day. Lead them to understand how these words help them get the events in the right order.

Time Order

K-3

Display, or project on a screen, pictures showing the time order changes in things, such as: the changes in leaves throughout the year, the changes in the development of a moth or butterfly. Then have the children give three- to five-sentence talks using temporal order to describe the process of change. The children might be more successful if words such as first, next, then, after, finally are put on oaktag cards and used to assist the children in organizing their talks.

K-3 / 4-6

Have a group of children prepare talks for the class on topics which require time-order sequence, such as:

Paper Mache Animals
Painting a Mural
Preparing an Oral Report

After they have given these reports, list with the class the steps presented for each topic. Have the class then number these in the proper sequence. Then discuss what would happen if these steps were mixed up. Lead them to recognize that in some situations we must follow the process in a certain order and that if we want someone to understand the process we should tell them about it in time sequence.

4-6

Using a topic under study in the social studies have the pupils list events in the order in which they happened.

Example:

The Beginning of the Civil War

Abraham Lincoln elected president
South Carolina seceded from the Union
Other southern states seceded
The Confederate States established
Jefferson Davis elected President of the Confederate States
Confederate cannons opened fire at Fort Sumter

Ask various pupils to prepare to report to the class on the topic outlined. After the report has been given, discuss its organization with the class. Help them to recognize how putting the events in time order made it easier to organize the oral report and made it easier for the audience to follow what was being said.

The child learns to:

RECOGNIZE AND UTILIZE PATTERNS OF ORGANIZATION

Have the students draw up a list of general categories that would be best presented in time order, such as: historical events, recipes, directions for a game, and processes in nature. Ask each child to choose a category, and prepare a brief talk for the class. After the talks have been given, discuss them with the class, asking questions such as:

> Did arranging your talk in time order help you to organize it? How?
> Did the time order sequence help you to listen better to what was being said? Why?

Help the pupils to see the value of time-order organization to both the speaker and the listener in presenting certain topics.

Spatial Order
K-3

Introduce the children to the idea of spatial order by having them tell about all the different things in the classroom. Start by having a general discussion where the children volunteer this information without any attempt at organization.

Example:
We have a chalkboard.
There are six windows.
There are two bulletin boards.
We have a fish tank.
Our pictures are on the bulletin board.
The alphabet is on the chalkboard.

Then ask one child to act as a guide and escort the group around the room explaining everything as he goes.

K-3 / 4-6

Ask various children to describe the buildings, trees, fields, and streets that are on their route from school to home. Ask them to start their talk with the first thing they see when they leave school and to finish with their front door. In discussing these talks, help the children recognize how explaining things in spatial order helps them to organize their talk and creates a clearer picture for their listeners.

4-6

Present to the class a paragraph in which the material is organized according to a spatial sequence. Discuss this organization with the class leading the childrem to recognize how this technique helps the listener to picture what is being said. Discuss how they would use this technique to describe a building, eliciting comments such as:

> Start at the top and work to the bottom.
> Start at one side and go around.

Ask the pupils to prepare brief talks about a place they've visited and to use spatial order to describe it to the class.

Cause and Effect
K-3

Ask the children to tell in a few sentences why they use galoshes, tie their shoes, stop for cars. Elicit a cause-and-effect response by asking "Why?"

The child learns to:

USE VARIOUS SUPPORTING MATERIALS

K-3

Introduce the children to the use of visual aids by encouraging them to bring items from home for Show and Tell. When the object is small, have the child pass it around the class for all to see or set it in a special place to be looked at more carefully after the child has told about it.

In telling or reading stories to the children, use pictures that are big enough for all to see. If the group is large, pictures may be projected by means of the opaque projector.

K-3 / 4-6

Ask a child to explain to the class the process he used in solving a particular mathematics problem, such as the steps he used in a multiplication or division example. Then ask him to go to the chalkboard and re-explain it doing the work on the board as he talks about it.

4-6

Assign the pupils to prepare a talk on a personal possession, picture, or object they think would be of interest to the class. After the talks have been given, discuss how the visual aids were used. The following questions might be used to elicit understanding of the use of visual materials:

> Could the audience see the item being discussed?
> Did the object make the speaker's explanation clearer?
> Did the speaker make good use of the visual material?

Write on the chalkboard a topic presently under consideration by a group of pupils, such as:

> The Growth of the Car Industry

Ask the class to suggest possible visual aids the group might be able to use in presenting the report. List these on the chalkboard as they are given. Then go back over the list with the class discussing the possibilities and problems presented by each suggestion. Ask other groups what ideas these suggestions gave them for preparing reports on their topics. Later, after the reports have been given, evaluate the use of any visual materials used.

CONTENT IN SPEAKING 7-12

CONTENT IN SPEAKING emphasizes the student's choice and arrangement of ideas in speaking. It aims to help him express his thoughts and opinions effectively with clarity and responsibility.

The principles of compositions are explored herein, and the parallels to the Composition Strand of the English Language Arts K-12 are notable. However, the students are led to examine and utilize these skills as they relate to speech. They learn to develop a main idea through a variety of organizational patterns, use of supporting material, and central theme; and to orally express their thoughts vividly and naturally.

Although the activities suggested tend to emphasize individual aspects of content in speaking, the teacher will want to adapt them in such a way that the various skills are brought together once they are learned separately. The statement of skills and their K-12 spiral development can best be understood when the activities presented are considered as defining and illustrating them. Teachers should adapt these activities to the needs of their particular students.

The student learns to:

EXPRESS A COMPLETE THOUGHT ORALLY.

RECOGNIZE AND USE A MAIN IDEA AND A CENTRAL THEME.

SPEAK WITH CLEAR, EXACT AND VIVID LANGUAGE.

UTILIZE PATTERNS OF ORGANIZATION.

USE VARIOUS SUPPORTING MATERIALS.

CONTENT IN SPEAKING 7-12

The student learns to:

EXPRESS A COMPLETE THOUGHT ORALLY

Write on the chalkboard an example of a question and answer such as:

Q: Did you see the movie "Camelot"?
A: Yes.

Discuss the completeness of this answer. Then have various students answer the question in such a way that they relate their impressions or views on the subject.

Ask various students to tell the class about a book that they have recently read. Tape these as they are being presented. Then have the class analyze these in terms of thoughts and ideas presented. Questions such as the following might be considered.

> Did the speaker give enough information so the listener would know what kind of book was being discussed?
> Did the speaker convey his thoughts and reactions to the audience?
> Did the speaker leave his listeners wondering what he was trying to say?

Those talks which were found to be incomplete may be reworked, retaped, and compared with the original.

Discuss with the students manners in which they structure oral statements to express a complete thought, such as organizational patterns, transitional devices, and emphasizing techniques. Then have the students prepare a speech on a topic on which they have a very definite view. Remind them that their main purpose in this talk is to communicate their position to the listener. After the speeches have been given, evaluate the success various students had in expressing a complete statement.

The student learns to:

RECOGNIZE AND USE A MAIN IDEA AND A CENTRAL THEME

To give the students practice in recognizing central themes or main ideas, read or have them read several poems on a single theme such as Lew Sarett's "Four Little Foxes," Robert Burn's "To a Mouse," and Robert Frost's "The Runaway." Discuss the theme common to the selection of poems, and then have the students identify the main idea of each individual poem.

Discuss with the students the proper use of main points in a speech. Consider questions such as:

> Why are main points necessary?
> How should the main idea be presented?

Then have the students list some main ideas on a topic that might be used for a speech, such as:

Movies

The character of movies is rapidly changing.
There are few great movies today.
Today's movies are extremely creative.

Have each student decide on a main idea related to the topic and prepare a speech for presentation. After the speeches have been given, discuss them leading the students to recognize the importance of stating main ideas concisely, immediately, and vividly. Discuss also the effect on the audience's comprehension, desire to listen, and desire to understand when the criteria of a well-stated main idea are fulfilled.

The student learns to:

RECOGNIZE AND USE A MAIN IDEA AND A CENTRAL THEME

Present the students with a scrambled outline. Have them order the outline and derive a title which will serve to identify the central theme about which the various ideas revolve. Discuss how the main ideas listed relate to each other and to the central theme. Have several students present speeches using the outline. Evaluate the statement of the theme and main ideas in each presentation.

Have the students select a broad topic, such as "Shakespeare," as the basis for discussion. Lead them to recognize that this topic is too broad and its treatment over-general. Help them to narrow the topic to a point where a main idea or central theme emerges.

Example:
Shakespeare's plays are said to typify the Elizabethan period.
Shakespeare's heroes spoke in iambic pentameter.
Shakespeare's plays formed the basis for several of Verdi's operas.

Discuss the value of narrowing the topic in this way as a first step in preparing a speech.

Present a central theme and ask several students to give short speeches on it. Discuss the differences in these speeches leading the students to recognize the development of the theme in terms of the main idea.

Have the students examine three of Poe's short stories, identify the main idea of each, and determine whether they share a central theme. Then ask the students to prepare a speech reacting to each story, to their favorite of the three, or about a central theme running through the three stories. After the speeches have been presented, discuss them with the students eliciting that the success of these depends on the speaker's ability to state a main idea or central theme no matter which approach is chosen.

Ask the students to mention speakers that have favorably impressed them. Then ask them to describe why they like the way these people talk. Although this activity will function as a review for many aspects of speech draw their attention to the use of vivid, clear, and precise language by these speakers.

The student learns to:

SPEAK WITH CLEAR, EXACT, AND VIVID LANGUAGE

Ask the class to discuss a statement such as: Different generations

The student learns to:

SPEAK WITH CLEAR, EXACT, AND VIVID LANGUAGE

fail to understand each other. List on the chalkboard examples as they are cited by the students. Draw their attention to the fact that they used specific and vivid examples to explain their interpretation of the sentence.

Without introduction, write in large letters on the chalkboard a single, broadly descriptive term, such as: SMALL. Then ask the pupils to write down whatever comes to their minds when they read the word. Demonstrate that the term is so general that it is subject to a considerable variety of interpretations.

Have the students report to the class on a subject of particular interest to them. After each speech, have the speaker question the audience about his presentation. Discuss the reasons why the audience did not understand all that was being said in some presentations. Have the students recognize the need to give examples and descriptions to clarify what is being said.

Write on the chalkboard a list of definitions that might have been supplied by a 7-year old, such as:

equator - where it is hot
North Pole - top of the map
water - it's wet
snow - comes in winter
map - shows you where to go
globe - a round map

Discuss with the students the way in which their definitions would differ. Have them define the words. Then help them to recognize which of their definitions is the clearest. Lead them to understand the need for preciseness and clarity in defining term.

In conjunction with the students' study of literature, draw their attention to particularly descriptive passages in the selection. Have them discuss the vividness of the passages. Questions such as the following may be considered:

What makes these passages vivid?
If they are not vivid, why aren't they?
What is involved in the handling of language that determines vividness?
How does this relate to speaking situations?

The student learns to:

UTILIZE PATTERNS OF ORGANIZATION

Comparison and Contrast

Discuss comparison and contrast as a method of analysis and as a means of making an interesting, stimulating speech. Then have the students develop speeches based on the analysis of something by comparison and contrast. Topics such as the following may be used:

A novel in print and as interpreted in the movies.
A read manuscript of a speech and a speech given orally without notes.
The use of student government fees last year and this year.

The student learns to:

UTILIZE PATTERNS OF ORGANIZATION

Discuss these speeches with the class leading them to evaluate the use of comparison and contrast in each.

Present a list such as the following to the students:

Robert E. Lee - U. S. Grant
prose - poetry
taxis - subways
migrant farm workers - non-migrant farm workers

Discuss these with the class leading them to recognize that the best way to prepare a speech on these topics would be to use a comparison and contrast form of organization. Then ask the students to choose one of these topics and prepare a speech for presentation.

Classification

As part of an assignment in speaking, have the students classify their material under a main heading. Then have them prepare and deliver a speech based on the material that they have classified. Discuss these speeches, using questions such as:

In what way did prior organization by classification aid their handling of the subject?
Would another method of organization have been equally or more effective?
To what extent does the pattern of organization depend upon the purpose of the speech, the nature of the material, and the type of audience?

Using a list of subjects, discuss with the students the various classifications to which each may be assigned.

For example:

Topic	Classification
guided missiles	radar controlled devices aerodynamics products of modern technology

Have the students choose one of the topics listed and prepare a speech explaining how that topic fits into each classification listed.

Write on the chalkboard a topic and a principle of classification of this topic, such as:

Topic	Principle of Classification
Colleges	academic stantards

Have the students research this topic in terms of the principle of classification given, or a topic and a principle of classification of their own choosing, and prepare an oral report for the class. Discuss these reports leading the students to recognize the purpose and value of organizing a talk by means of classification.

List with the students a number of subjects and then areas of

The student learns to:

UTILIZE PATTERNS OF ORGANIZATION

Classification

classification for these subjects.

Example:

Novels - mysteries, adventure stories, historical, contemporary
Cars - foreign, latest models, antiques
Great Leaders - American (White and Black), European, African, Asian, contemporary

Ask the students to choose a topic, decide which classification they are going to use, and prepare a brief speech. After the speeches have been given, discuss them with the class leading them to recognize the relationship between the classification chosen and the theme of the speech.

Cause and Effect

Provide the students with examples of speeches organized by cause and effect. Discuss with them the manner in which the problem is analyzed and presented. Then have the class list some topics that might be presented by cause and effect, such as:

The effects of a balance of payments deficit.
The effects of smoking on health.

Ask various students to prepare and give speeches on these topics. Evaluate the use of cause and effect.

Bring up for discussion a problem of current concern, such as unrest in the cities. List with the students some of the probable causes of this problem and help them to recognize the cause and effect relationship. Then have the students organize and present a talk on a problem situation outlining the possible causes and their effect in creating the problem.

Inductive and Deductive Reasoning

Discuss with the class the difference between inductive and deductive reasoning. Have the class outline these on the chalkboard. For example:

Inductive Reasoning	Deductive Reasoning
part to whole	general to particular
particulars to general	premises to conclusions
individual to universal	universal to individual

Then divide the class into groups, label each group inductive or deductive, and have the students prepare for oral presentation examples of their assigned reasoning.

Read aloud, or have the class read, a Sherlock Holmes story. Discuss with the students the kinds of reasoning used by Holmes. Have them enumerate specific instances when he reasons deductively and when he reasons inductively.

Present to the students a debatable topic, such as:

The validity of college entrance requirements

Through discussion of this topic, lead the students to form a "pro" and "con" attack. Then have a few students from each side form a team to debate the topic. Ask the teams to prepare their arguments using both inductive and deductive reasoning. Later, after the debate has reached its conclusion, have the class discuss the arguments presented. Help them to determine which statements were supported by inductive reasoning and on what evidence this statement was based. Then discuss the deductive statements having the students arrive at the premise on which each of these was based.

The student learns to:

UTILIZE PATTERNS OF ORGANIZATION

Definition

Provide the students with examples of how definitions are used in speeches to analyze either the subject or the words used. Provide statements such as the following which might be used as the basis of speeches:

Good reading taxes the intelligence.
Paying attention to everything is a form of inattention.

Discuss with the students the necessity for defining the underlined words before attempting to prepare a speech on the subject.

Write on the chalkboard a guide for defining words, such as:

derivation
class (formal, informal, slang)
principal use in the past
applications today

Then give the students a list of words for which a single definition would be hard to come by, such as: culture, romance, church, comedy, realism, tragedy. Ask the students to prepare a brief talk in which they define these words according to the criteria listed. In discussing these talks, help the students to recognize how definition served as basis for organization.

Time Order

Write on the chalkboard a topic which lends itself to chronological order, such as:

The Election of a President

Have the students list the steps involved. Discuss how this outline might be used as the basis of a lecture on the topic. Then have the students choose a topic, list the steps chronologically, and give a brief explanation of their topic from this prepared outline.

Discuss with the class the process involved in a science observation or experiment. Elicit a list such as:

statement of the purpose or problem
process
conclusions

Then ask the students to prepare a speech based on a science observation or experiment in which they state the purpose, the steps of the experiment, the relationship of each step to the one preceding it and to the one following, and the conclusions drawn from the experiment.

Spatial Order

Discuss with the class some of the elements that add suspense to a story. Emphasize the role that detailed spatial description plays in developing this mood. Then help the students define situations that might be related spatially, such as a trek through the woods, the precarious landing

The student learns to:

UTILIZE PATTERNS OF ORGANIZATION

Spatial Order

of an airplane in a heavy storm, a dangerous mountain climb. Have the students prepare an oral story relating such an incident. In discussing these stories, have the listeners consider questions such as:

> Were you able to visualize the situation described?
> Could you follow the events related?
> How did organizing by spatial order help you to better understand what was happening?

Discuss with the students the pattern for one of the motivational patterns, such as the threat situation. List with them the steps in this pattern.

Example:

The Threat Situation
  A threat exists.
  It is serious.
  It is inherent in the present structure.
  It is immediate.

Discuss the need for each of these steps eliciting what would happen if one of the steps were eliminated. Questions such as the following may be used for discussion:

> How would the audience react to a speech which indicated that a threat exists, but did not detail its seriousness?
> If the threat was not inherent, what would the audience think?
> If the threat was not an immediate one, how would the audience react?

Various Patterns of Organization

Discuss with the class the other motivational patterns such as the information situation, the problem situation, the solution situation, the barrier situation, and the identification situation. Have the students outline the steps in each of these patterns. Then ask them to choose one pattern, decide on a topic, and prepare a talk using that pattern. Have the students evaluate the use of the patterns by their classmates.

Assign a topic to the class which may be organized according to various patterns, such as the growth of our city, or mechanized farming. Divide the class into groups, have each group select a pattern, and prepare an oral presentation on the topic. Compare the results obtained by each group.

Have the students select a topic and outline it according to different patterns. Have them evaluate the appropriateness of each by asking questions, such as:

> Which pattern was best? Why?
> What factors determine which pattern is most appropriate?

The student learns to:

USE VARIOUS SUPPORTING MATERIAL

Visual Aids

After a classroom lecture, an assembly, or a TV presentation that has utilized visual aids, have the students comment on the aids used. Questions such as the following may be used to stimulate discussion:

> Was the visual material visible to all in the audience?
> Was it needed to help the speaker make his thoughts or

explanations clear?
Did the speaker make good use of the visual material?
How could it have been better?
Did the visual material relate to the speaker's topic?

The student learns to:

USE VARIOUS SUPPORTING MATERIAL

Discuss with the students the role of visual aids in speaking situations. Elicit a list such as:

to gain attention
to substitute for lengthy descriptions
to illustrate relationships
to reinforce that which is being said

Then have the students consider the various visual aids that might be used, such as: models, diagrams, charts, maps, graphs, slides, flat pictures, and objects.

Give the students a list of topics which would be practical and meaningful for them to speak on. Have each student select a topic and list the types of visual aids which might be employed in presenting that topic. Then have them prepare and present their speeches using aids from those they have listed. Evaluate with the class the effectiveness of the aids used in each speech.

In what way did the aid make the presentation more, or less, effective?
Was it easy or difficult for the speaker to handle?
What effect did the use of the aid have on the speaker and on the audience?

Statistics

Read to the class a passage which uses a number of statistics to support the ideas presented. Then ask:

How do we know that the figures given are accurate?

Lead the students to recognize the need to put the use of statistics to test each time they are encountered. Help them to draw up a list of criteria for establishing the validity of statistical support, such as:

Use of reliable sources
Realistic examples cited
Final results accurately determined
The statistics support the conclusions and generalizations presented.

Have the students prepare and present speeches which use statistical information as support for their main ideas. Have the class evaluate the use of statistics in these speeches.

Expert Opinion

Discuss with the class the fact that it is sometimes necessary to rely on the opinions of experts to support our ideas and arguments. Give the class a list of names of famous people with whom they are likely to be familiar. Then have them list areas in which these people could be considered experts. Lead them to recognize that to be valid the person quoted must qualify as an authority in the area being discussed and the listeners must recognize him as an authority.

The student learns to:

USE VARIOUS SUPPORTING MATERIAL

List on the chalkboard the names of people with which the students are not apt to be familiar. Next to each name list the area of expertness for that person. Ask each student to choose an area and prepare a speech in which he will cite the expert listed. Lead each student to recognize the need to research the expert to determine his degree of authority, and the necessity to cite his qualifiications in their speeches. After each speech has been given, have the students decide whether or not they will accept the quoted expert's opinion and on what basis they will accept or reject it.

Analogy

Place on the chalkboard an analogy recently used by one of the students in a prose or poetry assignment. Lead the students in a discussion of how the analogy vivifies the idea presented and makes this idea clearer and easier for the audience to grasp. Invite the students to create analogies and have the class judge the newness and freshness of these.

Ask the students how an analogy may be used in a speech. List their suggestions on the chalkboard, such as:

to give meaning to the unfamiliar
to give "sense" appeal
to present the abstract meaningfully

Then have the students prepare a speech on a topic of interest including in their presentation at least one analogy.

Exemplification

Discuss with the class the ways in which examples may be used to help clarify and/or prove a statement. Lead the students to discover the three tests that should be made before using examples:

Have enough examples been examined to substantiate the generalization?
Have the examples been fairly chosen?
Are there outstanding exceptions to the generalization?

Then have the students prepare a speech in which they use examples to support their thesis.

Condition; Operation

Invite the students to offer suggestions for defining words. Discuss definition by necessary conditions and definition by operational description and then list their previously given suggestions under the appropriate headings on the chalkboard. Ask the students which of these categories would best serve as a means of support, in interpreting a word such as monopoly. Lead them to recognize that defining the term according to conditions makes it clearer.

APPENDICES

APPENDIX A

IMPLEMENTING LISTENING AND SPEAKING

We live in an aural-oral world. To function effectively in this world, the student must develop and establish sound listening and speaking skills. He needs the listening skills to listen for profit and pleasure; he needs the speaking skills to make himself heard and understood. The English Language Arts teacher bears the responsibility for developing these skills and for fostering in the pupil a desire to acquire the skills essential to master and use spoken language.

I. INSTRUCTION IN SPEAKING AND LISTENING IS DEVELOPMENTAL.
The normal development of listening and speaking skills is dependent upon the child's perception. A child enters school with many habits, attitudes, and skills in the areas of listening and speaking. These are not, however, permanently established for they have been primarily self-taught imitation. The classroom teacher must help the child to develop, reinforce, and refine those skills which will be of functional value in a communicating world.

II. INSTRUCTION IN LISTENING AND SPEAKING IS SPECIFIC.
Although it is difficult to teach the skills of listening and speaking in isolation, it is desirable that each teacher be aware of those skills involved in each classroom activity. It must be understood that poor listening and speaking habits may be reinforced when specific instruction is not presented, and every opportunity to coordinate instruction in these areas with other subject matter should be utilized.

III. INSTRUCTION IN LISTENING AND SPEAKING IS SEQUENTIAL.
Listening and speaking are complex and interrelated acts that must be developed as the individual child shows the physical, intellectual, social, and emotional readiness. Activities to develop the use of increasingly sophisticated skills should be thought of as being on a continuum. These activities may be adapted from several levels for individual students within the same class. Sophisticated pupils may be functioning at a higher level of development than indicated by the activities for a particular grade level; less verbal youngsters may be functioning at a lower level. Adaption to the student's individual development should be of paramount concern to teachers engaged in the implementation of this strand.

IV. INSTRUCTION IN LISTENING AND SPEAKING IS RELATED TO THE OTHER LANGUAGE ARTS.
The various sections and skills of the listening and speaking are listed separately in order to clarify and specify the nature of the skills. They should be thought of separately. The latter must be synthesized to develop the ability to write. The classroom practices necessary to the teaching of listening and speaking may sometimes seem time-consuming. Efforts must be made to correlate such instruction with other types of instruction. For example, the skills pertaining to the organization and development of content are basic to oral and written composition. A given assignment to develop those skills might lead to some students writing a composition and others giving a talk. With instruction individualized, it is especially important to make sure that all students participate in listening and speaking activities. Finally, since discussion is a much used teaching device, the teaching of its proper techniques might well be made part of any class.

V. INSTRUCTION IN LISTENING AND SPEAKING REQUIRES THAT THE TEACHER FUNCTION AS A MODEL.
The teacher need be a model speaker. He may need to be reminded that children learn by imitation. He should speak with a well-modulated voice, exercising care in articulation and pronunciation without an affected precision He should possess to a high degree the skills being developed in his pupils. He must, from time to time, remember that he is a model listener as well as a model speaker.

APPENDIX B

BASIC GOALS OF LISTENING AND SPEAKING

The student who has been taught the listening and speaking skills in this manual should be expected to competently demonstrate the following behavior in the areas of speaking and listening.

I. He is a responsible listener, consciously selecting, interpreting, and evaluating the message of the speaker.
Selection. He has learned to listen for a given specific purpose. He habitually listens for a speaker's main idea. He listens for specific details.
Interpretation. He knows how to interpret supportive data and understands their relationship to the main idea. He interprets the speaker's arguments and conclusions.
Evaluation. He knows that a speaker's motives affect the message, and he understands the relationship between the speaker's credibility and his message. He is able to detect gross errors in reasoning.

II. He knows a good deal about the process of listening. He understands basic facts about it, as well as factors that influence it.

III. He has developed a heightened awareness of the sound system and of the forms of oral language and of its semantic content. He understands its content when he is addressed. He is able to use appropriate oral language, to speak with accuracy and precision, and he recognizes differences between oral and written style.

IV. He knows that he speaks to communicate and that his communication must be worth listening to; he knows that he never speaks just to fulfill an assignment, and that he is responsible for what he says.

V. He recognizes various forms of individual speaking, and is able to, with some degree of skill, give a short, well-organized, well-supported extemporaneous speech. He is able to deliver an impromptu speech, and to write and deliver a manuscript speech.

VI. As he is aware of a speaker's means of adapting to an audience, he is able to adjust word choice, means of support, and delivery to several different kinds of audiences.

VII. He knows that parliamentary procedures are carefully defined for the purpose of facilitating decision making in a meeting. He knows that parliamentary procedures operate in a courteous atmosphere, that only one matter is discussed at any one time, that members have equal rights to speak and vote, and that majority decisions prevail.

VIII. He knows that discussion techniques are used to share experiences and viewpoints, to explore issues, define them, and to solve problems. He understands that personal interaction is part of discussion, and he begins to become aware of adjustments he must make for the good of the group's purpose.

IX. He has enough technical knowledge and ability to effectively use voice, articulation, and gesture in a speaking situation.

X. He may enjoy speaking; at least he approaches the experience positively and with an element of confidence.

119-120

APPENDIX C

GLOSSARY

Analogy	A type of argumentation in which an object or situation is compared to another. The inference is that since the objects or situations being compared resemble each other in several ways, they presumably resemble each other in other ways.
Articulation	Technically the process of producing consonant sounds. For purposes of this strand, the term has been extended to include the production of both consonant and vowel sounds.
Articulators	The organs of articulation (jaw, tongue, teeth, and lips) which are used in producing vowel and consonant sounds.
Barrier Situation	A pre-conceived negative attitude held by the audience toward the speaker and/or his subject. In order to accomplish his purpose, the speaker would have to overcome this attitude.
Biased Listening	Listening in which an audience brings pre-coneived attitudes toward the subject and/or speaker and, therefore, refuses to accept (or reject) the speaker's point of view.
Cause and Effect Order	The arrangement of the main points of a speech according to causes and effects. It is possible to work from either cause to effect or from effect to cause.
Comparison and Contrast Order	The technique of developing a speech by first showing how items or points of view are alike and then how they differ.
Declamation Style	A type of oratory often associated with delivering a speech. It is characterized by exaggerated vocal and physical delivery.
Deduction	A type of reasoning in which a specific conclusion is arrived at from an accepted or previously proved generalization.
Definition by Classification	Identification of a term by placing it in its proper category or class and then showing how it differs from other members of the same category. The limitations thus imposed produce the definition.
Definition by Necessary Condition	A step in formal reasoning by which any concept meeting a predetermined set of necessary qualifications is considered to be defined.
Definition by Operational Description	A form of identification based on function or process.
Emotional Listening	Listening in which an audience allows personal feelings to interfere with an objective attitude toward what is bewing said.
Extemporaneous Speaking	A form of delivery in which a speech is carefully prepared following the prescribed steps, but the ideas in the speech are firmly fixed in the speaker's mind rather than written out to be read or memorized.
Hidden Agenda	A meeting or discussion in which the real purpose is other than that which is stated. It is the hidden agenda that actually determine the direction of the discussion.
Identification Situation	A persuasion technique in which the listener finds out that he is in agreement with other individuals or groups. This is brought about by the speaker revealing concepts and attitudes of individuals or groups that he knows to be the same as the listener.

Impromptu Speaking	A form of delivery in which the speaker has not previously prepared materials for a speech because he had no previous knowledge of the fact that he was going to have to speak.
Improvisation	A situation in which each performer is given a character to portray and the situation in which the character finds himself. The performers are then required to develop a plot and the dialogue while they act it out.
Inattentive Listening	Listening without paying much attention to what is being said. Concentration is sporadic, and the listener's thoughts are very likely to wander.
Induction	A form of reasoning in which a generalization is drawn from a series of facts, examples, or instances. In general usage, the term is extended to mean any conclusion so reached.
Inflection	Variation of pitch sounds up and down the scale during the production of voiced speech sounds.
Intensity	The amout of energy with which a sound wave strikes the eardrum. For purposes of this strand, this term means loudness.
Intonation	See inflection.
Juncture	A break or pause of varying length between sounds, syllables, words, or phrases, for clarification of meaning.
Levels of Listening	The steps involved in the listening process from the physical act of hearing through the mental processes of assimilating the message.
Masking Sound	A sound introduced to cover up another sound as in the case of a dentist introducing music to cover the sound of the drill.
Modulation	Variation of the pitch and volume of the voice.
Motivational Patterns	Any of a number of patterns of organization used in persuasive speech based on the listeners' needs such as need for recognition, achievement, comfort, etc.
Narrow Listening	Listening for only a specific statement within a larger context as listening for a particular statement in extensive testimony.
Nasality	A vocal quality caused by resonation in the nasal cavities of vowel sounds, particularly when they precede or follow a nasal sound. This is not to be confused with denasality which is the inability to resonate the m, n, ng sounds in the nasal cavities.
Non-selective Listening	Listening to everything with equal concentration, without taking into consideration what may be of greater or lesser value.
Partial Listening	Listening only to those things one permits oneself to hear and eliminating those things that may cause the listener to "face the truth".
Passive Listening	Listening without allowing oneself to become interested or aroused by what is said.
Pause	A silence used to help convey meaning and to give the listener an opportunity to think over what was said and to give both listener and speaker a chance to prepare for the next thing to be said.
Phonation	The vibration of the vocal folds caused by the air from the lungs passing between them for the purpose of producing a sound.
Phoneme	The smallest unit of sound in the spoken language to differentiate meaning. (Ex. gift/rift)

Phonemic Analogs	Matched pairs of syllables that are alike in every respect save one phoneme such as the syllables /lēf/lĭf/.
Pitch	The highness or lowness of a tone on the musical scale.
Plosives	Consonant sounds produced by a complete blocking of the breath in the mouth followed by an explosion of the breath. [p, b, t, d, k, g]
Premature Dismissal	Listening in which an audience renders a judgment before the speaker is finished.
Problem-Solution Order	A pattern for arranging ideas in a speech in which first the problem is diagnosed and then possible ways to solve it are found.
Projection	Making the voice audible to all members of the audience without using an unnecessary amount of energy. This is accomplished through proper use of the voice mechanism as well as the proper mental approach by the speaker.
Pronunciation	The correct utterance of each sound in a word with the placement of stress on the correct syllables.
Quality	The characteristics of a voice that distinguish it from other voices.
Rate	The average number of words per minute uttered by a speaker.
Resonation	The process by which sound is amplified and enriched. Undue nasal resonance may be modified through proper oral resonance.
Respiration	The process of inhaling and exhaling air for the purpose of sustaining life and/or speaking.
Rhythm	The combining of recurrent stresses into a continuous pattern. This should not be confused with meter, in which case the stresses are at regular intervals.
Role Playing	Assuming the character of someone else involved in a particular situation; generally to help analyze a problem.
Selective Inattention	Listening in which an audience subconsciously tunes out a portion of a message because of an over reaction to certain signal concepts.
Self-Protective Listening	See partial listening.
Sibilant Sounds	Those sounds usually designated by [s, sh, z, zh].
Spatial Order	An arrangement of the major points in a speech according to any space pattern. In a speech on the planets, the material could be discussed starting with the planet closest to the sun and working to the one farthest from the sun.
Statistics	A form of evidence involving numerical data.
Stress	Giving emphasis to a syllable in a word by using force and pitch or to a word in a sentence through the use of force, inflection, voice quality, pitch, and/or pause.
Symposium	A form of discussion in which each of a series of speakers gives a prepared talk on a different phase of the same subject.
Teletrainer	A mechanical device furnished by the telephone company through which various telephone situations may be realistically simulated.
Testimony	A form of evidence using a statement by an observer or participant. The term is sometimes extended to include expert opinion. It may either refute or support.

Threat Situation	A listening situation in which the audience finds itself being threatened by the speaker. The threat may be remote or immediate as for example the threat of lung cancer to a 10-year old or to a 40-year old.
Time Order	A pattern for arranging material in a speech in which the major points are listed in some kind of chronological sequence.
Topical Order	An arrangement of material in a speech in which all major points are centered around a theme and all information pertaining to each major point is grouped together.
Tune Out	Listening in which the audience consciously or sub-cousciously ignores clearly audible sounds.
Unvoiced	Any consonant sound which is pronounced without the vibration of the vocal folds . (Ex. v = voiced, f = unvoiced).
Voiced	All vowel sounds and any consonant sounds which are produced with the vocal folds vibrating.
Volume	The loudness or softness of a sound.
White Sound	The result of superimposing random noises until the resulting sound is a continuous sh.....sh.....sh.

Note: More specific and explicit definitions and explanations of these terms may be found by consulting speech and articulation textbooks.

APPENDIX D

ADVISORY COMMITTEES

Appreciation is expressed to the following two committees which were the first advisory committees to make general overall recommendations for the revision of the English Syllabus.

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